

A MESSAGE FROM LORD GAINFORD.



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Every Friday. Two Pence.

Prophetic Ariel.

By CLEMENCE DANE. Illustrated by Howard K. Elcock.

[Miss Clemence Dane is one of the wildest and most original of present-day women writers. Her plays include 'The Way Things Happen' and 'Will Shakespeare.' In the following article Miss Dane develops a fascinating theory of her own—that Shakespeare foretold the coming of wireless!]

ALL the arts and all the crafts have their patron saints, gods or muses. Should not, then, the late-come art and craft called Wireless have its patron and president genius also? I have my theory as to who the godling is. I'm not given to theories as a rule; but I sat beside an ardent Baconian at dinner yesterday and have caught the infection from him.

A Baconian is a man who spends his life proving that Will Shakespeare was a fraud, though, to my thinking, having proved it, he gains nothing, for the plays may have been dictated by the angel Moroni for all I care, so long as I possess them. But some people, it seems, care dreadfully. Will Shakespeare to them is as false a god as was Dagon to the Jews, and they would topple over his bust in Stratford Church to-morrow if they could get in out of hours. I don't hate them for their zeal. Some people enjoy toppling Dagon down, and perhaps it does little harm, for by the time a hero has been first deified and then petrified into an image with breakable hands and feet, his use is gone; and by the time the memory of a man called Shakespeare has petrified into an ugly bust in a church, it is time to stir up theories and ask questions about the man whom the bust purports to represent, even if it involves finding out that he began his name with BA instead of SHA.

If calling Shakespeare Bacon made everybody in England go to see the plays whenever and wherever they were performed, what a good thing it would be if the theory of the

Baconians proved true! For you do not alter the personality that wrote the plays



and that is still alive in the plays by changing its name from Shakespeare to Bacon.

If the latest enterprising manager labels his new production 'Hamlet, by F. Bacon,' I shall go to see it with no less interest because I believe in my heart that our national playwright was called Will Shakespeare and lived in a country town and married a scold and ran away from her, and learnt his job of writing through doing a hundred jobs by way of earning his living; and made his name and his fortune; and at fifty broke his wand like Prospero, and came home to his little town and his foolish wife to die.

But then I am not a person with a theory; or, at least, I wasn't till I met my Baconian, who—so heady an elixir can a proper theory be—did not only prove to me that Bacon was Shakespeare and Shakespeare a rascal, but proved to me also (until I shook myself loose of his bewildering array of queer facts and considered the matter calmly in the chill common-sense of a third-class Southern railway carriage at midnight) that Francis Bacon, author of the essays at any rate and a few trifling masterpieces in the drama line possibly, was also heir-apparent to the throne of England, being born in wedlock of—Queen Elizabeth! And that was the heart of Hamlet's mystery!

Well, well!

But the theory about Queen Elizabeth's married life is certainly intriguing, though it was not the first scandal about her that has come my way. I have a friend who wants to write a book proving beyond any possible shadow of doubt that Queen Elizabeth was a man! I have another friend who is convinced that the Beast of Revelations is the Kaiser, and another who orders life in the realization that the Last Judgment happened two thousand

years ago, and that we, if we only knew it, are already in Purgatory working out our sentences. Now that's a fascinating theory!

Take it by and large, theorists brighten life for you; they pleasantly replace the fabulists of an earlier age. I like to have it proved to me with maps and genealogies that I, a born Englishwoman, am really a member of one of the Ten Lost Tribes. I adore books that locate Atlantis for me, and prove that the Ark of the Covenant was stolen away by the son of Sheba and Solomon and brought to Abyssinia. Some day someone will come along with a lost sailor's buried map of the Fortunate Isles and a scheme for chartering a ship and sailing there next Monday; and I shall put all my



money into the venture and get taken along, and write no more articles till the coming of the Coccygus.

For, indeed, a man with a theory is the most difficult of all human beings to resist; he is the Pied Piper calling all grown-up children to come along and dance, and it is no use reminding us, with the tune in our ears, that he was notoriously a man who had no sense and that his fiddle cost one-and-sixpence only!

For a man with a theory isn't so much a man with a bee in his bonnet as a man with a butterfly in his brain, an exquisite winged creature—Psyche, no less. And, apart from the fact that a man with a theory is a man happy, with a treasure in his grasp, where you and I put up our empty hands to hide a yawn, it is obvious that theories keep the world on the move.

But to turn to my own theory—do listen to it! It's about the origin of Wireless—and I got it out of *The Tempest*. Shakespeare and the Bible are gold mines; you can prove anything out of one and everything out of the other. My copy of *The Tempest* is a brand new one that has been illustrated by Arthur Rackham, whose pictures are as delightful as those which he once made to accompany *The Midsummer Night's Dream*,

especially one phantasy of fairies' heads growing on boughs like flowers, and singing away like so many larks, bodiless and tuneful. Over against it is written—

The Isle is full of noises!

One had the curiosest feeling, as Alice would say, that the phrase described something familiar; but can there be such a place in the workaday world as this island of music? There certainly wasn't in Shakespeare's time; and yet—This is the tune of our catch, played by the picture of Nobody. 'Why, of course!' said I; 'Shakespeare or Bacon or whoever he was, is asleep and dreaming of the Isle of England "When Wireless Comes"!'

It is at first a disturbed dream, for the 'blue-eyed hag' who bewitched his waking hours has left her mark upon it. Her heir, the heir of all passions of the flesh, is the unenlightened flesh itself—Caliban the natural man, Caliban the Mob—that Mob which the playwright hated as Coriolanus hated it; that Mob which, all his life nevertheless, he taught 'each hour one thing or other—

When thou didst not savage,
Know thy own meaning, but woudest gabble
like—

A thing most brutish, I endowed thy purposes
With words that made them known.

That mob spirit is, he finds, still alive in the Fortunate Isle of his dream—an Isle which, though he gives it no name, he makes recognizable to us by a hundred touches as our own England. From the 'cowslip bell' where Ariel lies to the phantom hounds, Fary, Mountain, Silver, the 'tutty mountains where live nibbling sheep,' and the 'sun-burnt sickle men, of August weary,' all is pure English; and, so far, little in the dream is new. The first marked change is the landing of a creature rare enough in Shakespeare's day. Listen to the Elizabethan H. G. Wells, Gonzalo the socialist—

Had I plantation of this Isle, my lord,
And were the king on't, what would I do? . . .
I the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty. . . .
Sword, pike, knife, gun, or need of any engine,
Would I not have; . . .

Is there anything that the playwright didn't know? With what truthful cruelty does he write down for us what happens even in a Fortunate Isle when Caliban tries to put into practice Gonzalo's vision. The dream's very fabric is shaken by Mob's drunken stamp—

No more dams I'll make for fish;
Nor fetch in firing;
At requiting;
Nor scrape trencher, nor wash dish;
'Hau, 'Hau, Ca Caliban,
Has a new master; get a new man.
Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!

But every century, you say, has its reformer and its mob. Why toy with the theory that Shakespeare in *The Tempest* is

dreaming of ours? Why, because he dates his dream for us most carefully.

The Isle is full of noises,
Sounds and sweet airs that give delight and
hurt not;

Sometimes a thousand twangling instruments
Will hum about mine ears, and sometimes
voices—

declares Caliban, and we believe him. Can not we hear the same sort of 'noises' at any hour we please? Do not we address our wireless sets in the very spirit of Prospero commanding Ariel?—'Do not approach till thou dost hear me call!' But when, on a Sunday evening, we signify our wishes by the movement of a hand, is it not at once a case of—'Enter Ariel, invisible, playing solemn music!'? Do we not cry sometimes with the bedevilled sailors, 'A plague upon



this howling'! Has it not occurred to us that—

We were dead of sleep . . .
but even now with strange and terrible
noises
Of rearing, shrieking, howling, jangling chains,
And more diversity of sounds, all horrible,
We were awaked—

to discover that some ingenious young housemate is endeavouring to listen to Prague and Southampton at the same moment? Surely, surely, Shakespeare's dream island is uncommonly like our England since the Wireless came!

But enough of fancies! I have always believed that the true Shakespeare wrote in *The Tempest* his farewell to his own genius, and I still believe it. But it is none the less pleasant to work out the theory that the composite playwright of the theorists foretold in the same pages a new England, filled with the magic that we call science. At any rate that playwright has provided the new craft with a patron saint!

Let Greek Apollo and sweet Saint Cecilia dispute with old Jubal for the patronage of music! Let Thalia share rule with Calliope in the theatre; while the Kinema invokes Hermes the swift-heeled! These are but foreign gods. The patron of Wireless shall be none other than Shakespeare's child, our English Ariel.

London and Daventry News and Notes.

AMONG the improvements in the programmes which will be introduced during the New Year is the strengthening of the Saturday afternoon transmission. It is realized that next to Sunday, the wireless audience is larger on Saturday afternoon than on any day of the week, so that the strengthening of the programmes on this day will meet with general approval. A concert of orchestral music between 3 and 5 p.m. on Saturday, January 15, has been framed on these lines.

A particularly interesting programme, entitled 'The Seven Ages of Mechanical Music,' will be given between 10 and 10.30 p.m. on Thursday, January 13. It has been arranged by Mr. L. de Gilberte Sieckling, who will show by appropriate and illustrated dialogue the development of this form of music from the seventeenth century to the present time. Examples will be given on many forms of instruments, from the musical snuff box to the latest type of mechanical piano, and that the steam circus organ, so popular round about 1900, will not be included is only because the size of the studio doors will not permit its entry.

Sir John Martin-Harvey is to play the title rôle in *Buñuel de L'été*, the playlet that he has made so popular, and which he is himself producing at the London Studio on Monday, January 10. Lady Martin-Harvey (Nina de Silva) will be in the cast. The musical portions will be performed by the Wireless Chorus and Orchestra.

Part of the annual concert of the Featherstone Road Boys' School, Southall, is to be broadcast between 7.45 and 8.15 p.m. on Monday, January 10. The school—an elementary one—has 500 scholars, 425 of whom form the choir which sings unison two, three and four part-songs.

A feature of the programmes in the New Year will be the introduction of variety items on an even more extended scale than hitherto. There is no doubt that variety is an exceedingly popular part of the programmes, as is shown by the correspondence on these occasions when Daventry listeners are given an alternative programme when variety is broadcast from London. To obviate this it has been decided, so far as possible, that the same artists will broadcast from both stations on different nights when circumstances do not permit of one programme being given from both stations. An instance of this will be found on Tuesday, January 4, when items by Mr. Geoffrey Cawthra (syncope numbers at the piano), Clapham and Dwyer (cross-talk comedians) and Miss Doris Palmer (character comedienne) will be broadcast from Daventry, and again from London, on Thursday, January 6.

A production of the little plays of St. Francis of Assisi by students of the British Society of Franciscan Studies of the London University will form part of the afternoon programme on Sunday, January 9. The plays are by Laurence Housman and the incidental music by Roland Boughton.

One of the most successful features introduced in this year's wireless programmes has been the classical recital which originally took place at 7.25 p.m. every weeknight, and which was usually broadcast from most stations. In these recitals many standard works have been given complete, affording an unique opportunity to music-lovers, whether piano students or otherwise, to hear them. One could mention the complete '48' Preludes and Fugues by Bach, the Sonatas by Mozart and Haydn, the Studies by Chopin, and his Waltzes, Scherzos, Nocturnes, Sonatas and Ballades, all of which have been given. Much music by old English and other composers, Schubert and Schumann, and Brahms, have been included, and later many of the standard songs of the world. In September, the feature was moved to 9.45 p.m., owing to its widespread popularity.

It is now felt, however, that listeners are so interested in this series that it has been reorganised for the New Year into two distinct recitals for each weeknight. The first will form a steady stream of exclusively classical keyboard music (e.g. Mozart, Haydn, Bachoven, etc.), which will continue uninterrupted at 7.15 p.m. throughout the week. At 8.45 a later recital, somewhat on the lines of the present 9.45 recitals, will be introduced, but in it the entertainment aspect, rather than the educational, will be stressed. Works will not be given merely because of their continuity as opus numbers, for instance; but the question of their attractiveness to the average listener will be considered. The series will include piano music, particularly of the romantic schools; for example, a large amount of fine piano music by Russian composers, all of which is attractive, but much of which is not given at general recitals. Further programmes of Brahms', Schumann's, Wolf's, and Grieg's lovely songs will be included. Details will be published in *The Radio Times* from time to time.

Mr. Stuart Robertson, the well-known bass, who is sailing to Australia on January 22 to take part in Dame Nellie Melba's farewell tour of her native land, will give a twenty minutes' recital at 9.30 from the London Studio on Friday, January 21.

A performance of Mendelssohn's *Hymn of Praise* is to be relayed from Norwich Cathedral at 8.15 p.m. on Thursday, January 13. It will be given by the Cathedral Nave Choir, augmented to 150 voices, and the Norwich Municipal Orchestra. The soloists are Miss Dorothy Horton, Miss Evelyn Alden (soprano), and Mr. A. J. Willink (tenor). Mr. F. G. Coombe will be at the organ, and Mr. R. J. Maddern Williams will conduct. Later, on the same evening, a programme by the Royal Marines String Band will be relayed from the Town Hall, Dover.



'GOOD NIGHT, EVERYBODY, GOOD NIGHT.'

The Announcer leaving Savoy Hill after closing down for the night.

A missionary talk will be given by the Rt. Rev. the Bishop of Uganda on Sunday afternoon, January 2.

An hour's music by the Symphonic String Players, a combination partly amateur, partly professional, will be relayed from the Hotel Metropole, Brighton, at 9.30 on Tuesday, January 11. The programme will be under the direction of Mr. Herbert Menges.

News From the Provinces.

CARDIFF.

FOLLOWING the programme in honour of the Welsh Naval heroes, Cardiff Station has arranged a similar one in honour of famous Welsh soldiers. The date of its performance is not yet decided, but it will be entitled 'Fflicit, the Welsh.' Wales has won fame on the field of battle from the days of Owain Glyndwr in Rhos to the famous stand of the Welsh division at Marston Wood. Stories will be told during the intervals, and listeners will be thrilled to hear once more of the gallant days of the South Wales Borderers at Rorke's Drift, when they won six V.C.'s and imperishable honour.

In co-operation with the Cardiff Musical Society, Beethoven's *Mass in D (Missa Solenne)* will be given on March 20. Further prominence is to be given to the Beethoven Centenary Year by a series of short weekly recitals, beginning on Tuesday, January 11, of the ten Violin and Piano Sonatas. These should specially appeal to musicians, but it is hoped that the series will lead to a fuller appreciation of Beethoven by all listeners.

An interesting forthcoming outside broadcast will be a Somerset Night, arranged by the Portland Literary and Debating Society. Mr. W. Irving Gass and his brother Dan'l Granger, the celebrated dialect reciters, will give a real Somerset evening in song and story.

The Valve Set Concert Party, which has delighted listeners in the Cardiff area for some time, has reorganized itself under the name of the Super-Six, being still under the leadership of Mr. Sidney Evans. Its next appearance before the Cardiff microphone will be on Tuesday, January 11.

A Marriage for Marged and *A Shattered Dream*, two Welsh plays of a homely nature, which proved so popular when broadcast some time ago, are to be repeated in the near future. Both plays were written by R. F. Thistle, who has spent most of his life in Wales and writes understandingly of the people he admires.

Mr. Victor Watson, who for many years has been a principal double-bass player at Covent Garden Opera House, and who has played in all the famous English orchestras, will give a recital on Monday, January 10.

Forthcoming talks:—

WEDNESDAY, JAN. 12.—Mr. L. A. Knight: Christmas in Medieval Wales.

THURSDAY, JAN. 13.—Mr. Glyn Eastman: Song throughout the Centuries—with vocal illustrations.

FRIDAY, JAN. 14.—Mrs. Mary B. Crowle: Under the Southern Cross.

PLYMOUTH.

THE REV. J. H. B. MASTERMAN, Bishop of Plymouth, will give the address at the evening service to be relayed from the Plymouth Cathedral on Sunday, January 2. There will be an Organ solo by Mr. F. W. Harris, of Stoke Damarel Church.

Miss Oonah Main (soprano) and Billy Harnes (entertainer) will take part in the programme on Wednesday, January 5.

Forthcoming Talks:—

TUESDAY, JAN. 4.—The Rev. A. Hawthorn: Forgotten Corners of Old London.

THURSDAY, JAN. 6.—Capt. F. McDermott: A Ghostly Inn in the Grisons.

MANCHESTER.

SEVERAL new serial programmes have been arranged for the New Year. One is to take the form of short one-hour programmes devoted to the works of British composers, the object being to show by orchestral and vocal illustrations the development of British music from the time of Purcell to the present day. The first of the series, which will be given on Saturday, January 8, will consist of cancos illustrating the art of Purcell and Arne. Another new series, which is certain to be popular, has been given the title of 'Vaudeville.' Three programmes will be presented by Mr. Victor Smythe and will introduce a novel type of entertainment in which the vaudeville atmosphere will be conveyed to listeners, the main idea being continuity. The first Vaudeville programme will be given on Tuesday, January 4.

Three special character studies by Mr. James Bernard, to be relayed to London, Daventry and other stations, will be given on Monday, Wednesday, and Friday, January 3, 5, and 7. Hundreds of listeners must have seen Mr. Bernard perform 'Our Partner,' the story of a black slave's love and sacrifice, for he has given it over five hundred times. It is with a broadcast performance of this amusing and pathetic tale that he will begin his series on Monday, January 7.

Duets and solos by Mr. Harry Brindle (bass) and Mr. Herbert Thorpe (tenor) will be heard in the afternoon concert on Sunday, January 2; while Haydn's *Second Symphony* and Mozart's *Overture to Don Giovanni* will be played by the augmented Station Orchestra.

A specially arranged service will be broadcast from Manchester Cathedral between 8 and 9 o'clock on Sunday, January 2. Canon S. H. Eliot, of St. Paul's, Sheffield, is the preacher.

The Todmorden Boys' Choir has a marked ability to convey just the right atmosphere when singing Negro songs, as many listeners will remember from its recent performance at a Tuesday Midday Society concert. A programme of Negro spirituals and modern choral songs will be given by this choir on Wednesday, January 5.

HULL.

THE local concert on Wednesday, January 5, will consist of vocal solos and duets by Mr. Ernest Smith (tenor) and Miss Gudrun Smith (contralto). A Norwegian by birth, Mr. Smith came to England at an early age and during the War devoted a great deal of his time to concert work for soldiers and sailors. For some time he was a member of the Grimsby and Cleethorpes Amateur Operatic Society. During the same evening, Mr. Roy Elliott will give a twenty-minute pianoforte recital.

LIVERPOOL.

HARLAND AND WOOLFE'S Prize Band, one of the best-known bands in the Liverpool district, is paying another visit to the studio on Wednesday, January 12. Its programme will be interspersed with part-songs by the Temple Male Voice Quartet. Later in the evening, Dance Music by Montague's Symphonies will be relayed from the Edinburgh Café Ball Room.

PROGRAMME INDEX.

SUNDAY	750, 751, 752
MONDAY	753, 754, 755
TUESDAY	756, 757, 758
WEDNESDAY	759, 761, 762
THURSDAY	763, 764, 765, 766
FRIDAY	767, 768, 769
SATURDAY	770, 771

BOURNEMOUTH.

AN Organ Recital by Mr. Arthur Marston, from the Royal Arcade, Bournemouth, is to form part of the evening concert on Sunday, January 2. The solo artists in this programme are Miss Gladys Palmer (contralto) and Miss Constance Izard (violinist). The former will give songs by John Ireland, Dunhill and other modern English composers, while Miss Izard's violin items include a Spanish group and a number of eighteenth century pieces.

Father Ralph Baines, S.J., of Corpus Christi, Bournemouth, who is to give the address at the Studio Service on Sunday, January 2, is a preacher who has not yet been heard over the microphone. He recently came to Bournemouth from Downside.

The monthly Studio Service for the Sick, which has hitherto been held on Wednesday afternoons, will in the New Year be moved to Thursdays, so as to be on the same day of the week as the Westminster Abbey services on the interesting Thursdays, which it is hoped to relay for local listeners. The address at the Studio Service on Thursday, January 6, will be by the Rev. J. F. Andrews, Vicar of St. Andrew's, Bournemouth.

Mr. Walter Wilkinson, who first became attracted by the possibilities of the puppets in Florence, and now has his own puppet-show, will on Tuesday, January 4, broadcast a Talk on his experiences while travelling about the countryside. On the same evening, Mr. Kenneth Ellis (bass) will give, among other things, three of Easthope Martin's Songs of the Hedgerow, and later in the programme there will be a recital by the Keaton Singers, and items by the Station Orchest.

The well-known female impersonator, Malcolm Scott ('The Woman Who Knows'), is to broadcast on Saturday, January 8.

A Short Story, 'The Brass Candlestick,' by Miss B. E. M. Hunt, will form part of the afternoon programme on Saturday, January 8.

BIRMINGHAM.

THE first performance of a new musical comedy entitled *Dainty Diana*, will be given at 9.30 on Tuesday, January 4. The piece describes an episode in the life of Sir Roger de Coverley, the first act taking place before Coverley Court at the opening meet of hounds, at an early hour, on a September morning in 1736. The book and lyrics are by A. E. Cross, and the music by Guy Jouve. It has been adapted for broadcasting by Mr. Joseph Lewis, who will conduct the orchestra and chorus during its performance. The part of Sir Roger de Coverley will be taken by Mr. Percy Edgar.

John Overton, whose rustic sketches are familiar to Midland listeners, is the author of a play to be presented by Percy Edgar on Monday, January 3, at 8 o'clock. This is entitled *The Gates of Lost Hearts*, and as in several other plays by the same author, the scene is laid in a typical English country village of the name of Ash Holt. A more than usually ambitious cast includes no less than eighteen characters among which are to be found a noble knight and his lady, a circus girl, an American, and various village characters.

The third of the series of transmissions arranged to celebrate the hundredth anniversary, next March, of the death of Beethoven, will be given on Sunday, January 2, consisting of a programme entirely chosen from the works of the great master. Among the items will be the *Piano Concerto in C Minor*, played by Mr. Nigel Butler.



THE DIRECTORS OF THE BRITISH BROADCASTING COMPANY, 1922-1926.

From left to right: Major Basil Binyan, the Rt. Hon. Sir William Bull, Bt., M.P. (Vice-Chairman), the Rt. Hon. Lord Gainford (Chairman), Mr. J. C. W. Reith (Managing Director), and Mr. W. W. Burnham.

A Message from Lord Gainford.

The B.B.C. Old and New—An Assurance of Effective Continuity.

IT has been remarked that the growth of National Institutions is commonly measured in terms of decades or even centuries. The Directors of the British Broadcasting Company have had the stewardship of a great public service for only four years, during which time broadcasting has emerged from nothing to the position it occupies to-day—an accepted and essential part of the machinery of civilization.

It is not easy, even now, to envisage the doubts, disappointments, difficulties and obstacles which have been experienced, but there are few satisfactions more abiding than the knowledge of pioneering achievement.

Our very natural regret on handing over to another body such an intensely interesting enterprise is tempered by a feeling of pride in such success as has attended our work, and in the sense of satisfaction that a sound foundation has been laid, and a tradition of public service, enterprise and idealism created upon which our successors may build. We make no claim to perfection, however. We acknowledge that we have not been able to accomplish all that we had hoped.

Four and a half years ago we set out to create a new national interest and to make available to the whole of the British public all that is best in entertainment and general culture. We have kept in mind also our responsibility to the new wireless industry.

Two acknowledgments must be made by us. First, our

indebtedness to the public whom we have endeavoured to serve, for their encouragement and support: we have welcomed every criticism and comment from them. Second, the real, ability, attention to and pride in their work which have been shown by our executive colleague Mr. Reith and by our staff both at headquarters and in the provinces, the value of whose work it would be difficult to exaggerate.

We believe that the policies, methods and objectives hitherto adopted will be maintained and developed in the future, and we trust that our listeners will give the Service the same friendly support in the future as they have in the past.

It would be inappropriate for me to conclude this message without declaring quite definitely that there is no ground whatever for the apprehensions current in some quarters that the change in the form of control of Broadcasting will mean crippling it with red-tape methods or depriving it of any measure of its enterprise and resilience.

As Chairman of the old Authority and Vice-Chairman of the new, I may perhaps be justified in claiming a position of special advantage in making this declaration. I believe that, under the Corporation, we shall have greater power, greater freedom and greater resources wherewith to extend what has been built by the Company.

Gainford



The Directors of the British Broadcasting Company (continued) from left to right: Mr. John Grey, the Rt. Hon. F. G. Kellaway, Mr. A. McKinstry, Sir William Noble and Mr. H. M. Peace.

Henry's Christmas Present.

By Norman Venner.

HENRY MOLYNEUX had seven aunts, five uncles, three married sisters and a maternal grandmother. He had also a doting father and mother and a grand passion for wireless. It seemed as though a Happy Christmas for Henry was an absolute certainty.

'Of course, the joy about wireless is that you can always keep adding to it,' he told his aunts, his uncles, his sisters, his maternal grandmother and his father and mother. He told them this first about the beginning of November. He mentioned it again about the third of November, and made a passing reference to it about the sixth, with a further casual allusion on the seventh. A nod is as good as a wink to a deaf relation, and Henry felt that by the time Christmas arrived, he would have earned whatever happiness should fall to his lot.

'It would, of course, be perfectly filthy,' he confided to Albert Murgatroyd, a radio friend, 'if all these old birds gave me mittens, a Tennyson in pink suede, or fancy waistcoats.'

'I knew a chap,' said Albert, 'who wanted one of these gimble sprockets with a weeviled screw for his O.P. tension cistern. Jolly expensive they are, too. And guess what they gave him?'

'A crystal set?' said Henry, gloomily.

'No. A hymn-book. Ancient and Modern,' said Albert.

'Oo! That was a bit thick. That's enough to spoil a chap's ideals, if you like. Look here! I've got an idea. Now, would it be—?'

THE last week in November brought a big surprise to the seven aunts, five uncles, three married sisters and maternal grandmother of Henry Molyneux. Each and every one of them received a complimentary copy of a popular weekly dealing exclusively with radio. The copies looked as though they had come from the publishers. Their addresses were all carefully typed.

In fact, in order to do the thing properly, Henry had been obliged to forgo the purchase of a keenly-desired tritulating follicle sprunt, which was badly needed for the latest set he had built.

But he knew all about casting bread on the waters. He was really casting that tritulating follicle sprunt on the waters in order that it might return as, say, a couple of miles of bifurcated hackle wire, a series of cagulating cruspoid valves, a super-gnastic L.T. dindurate loud-speaker, complete with numbic crash plates and winboid flaps, and a couple of screw-drivers. Any other little wireless gadget the family liked to throw in would be welcome. After all, Christmas comes but once a year, and it was up to him to make it last out.

The loud-speaker was, however, the corner-stone of the edifice. It was horribly expensive. The numbic crash plates were very dear, and everybody knows how much

winboid flaps cost. Henry had several loud-speakers, but the mere thought of spending Christmas with any of them was enough to shake him to the foundations. On Christmas Day he hoped to get China. But it would be little short of an insult to get China and then have no super-gnastic L.T. dindurate loud-speaker to strain the noise through. Henry had always had a high opinion of China. He wasn't going to start his season of peace on earth, goodwill to men by insulting a lot of Chinese broadcasters. Not likely! If he didn't get the winboid flaps, he would leave China where it was. Just like that.

THE first result of his casting of bread on the wireless waters was a large square box. It looked like a loud-speaker. It could be nothing but a loud-speaker. Had it winboid flaps? Was it dindurate? Were the numbic crash plates inside? Could he open it before Christmas? If his Christmas present was the ability to thread China through a loud-speaker, ought he not to open the box now and try it out? Before he could decide, a second box arrived. It was of exactly the same size and shape. Two loud-speakers! Splendid for experiment. The week before Christmas week brought five more boxes, and by the morning of Christmas Eve the score stood at eleven—love.

Henry, in an agony of anticipation, tore open one of the boxes. After all, he didn't want the place littered up with numbic crash plates. Too many winboid flaps would spoil the sensitivity, besides overcrowding the sitting-room.

All his happy Christmas dreams dissolved like mist before the wind as he saw what the boxes contained. Loud-speakers, yes. But such loud-speakers! Why, they had been superseded for more than six weeks! Any real wireless enthusiast knows that any piece of apparatus that has been superseded for six weeks is worse than useless. The thing had no frinching pin. There wasn't even a whooling tuffet. Its randigiversating splurge bracket was a disgrace to its makers. As if a fellow could have a merry Christmas without a whooling tuffet! It was tragic.

The score by Christmas Day was sixteen—love, and every box contained one of those ghastly 'Elephantine loud-speakers.' They were all the same. Not a frinching pin among them.

The clouds broke a little when his father and mother handed him a couple of pounds 'to buy tin-tarks' but his Christmas was spoiled. He and Albert together contemplated the row of disgraceful loud-speakers and swore quietly but continuously.

Albert seized a copy of the radio journal which they had so fatally broadcast.

There on page xxi they found the explanation. 'For Quick Sale Cheap,' ran the advertisement. 'Twenty Elephantine loud-

speakers. Excellent condition, last month's model. Fifteen shillings each. 16s. 9d. post free.'

The next issue of that radio journal carried another similar advertisement.

'New Year Bargain. Sixteen Elephantine loud-speakers. Superfine condition. Great sacrifice. Eight shillings each. Will take £5 for the lot.'

Sweet are the uses of advertisement. Although Henry Molyneux's Christmas had been overcast, by Twelfth Night he was in his seventh Heaven.

He got £4 10s. as a result of his advertisement, and he bought the loud-speaker of his dreams.

It was a super-gnastic L.T. dindurate loud-speaker. It had no numbic crash plates nor any winboid flaps. All those things were out of date by then. It was the very latest pattern of puredine retroclusive apparatus, with the newly-discovered skiffing bingle and tangential oil feed.

And next year he intends to take this Christmas question seriously. A man who is adding to his set can't be too careful at Christmas-time.

The Musical Festival Competition.

The Judges' Report.

THE B.B.C. regret to announce that the judges of the works submitted in the Autumn Musical Festival Prize Competition have reported that they cannot recommend the allotment of the prizes. The judges were: Sir Hugh Allen, Sir Edward Elgar, Mr. Hubert J. Foss, Sir Hamilton Harty, Mr. J. B. McEwen, Lieut. R. Walton O'Donnell, Mr. Percy Pitt and Sir Lambert Ronald.

All the judges gave generously and ungrudgingly of their time and interest to the task of scrutinizing the 240 works that were submitted. They were unanimous, however, in their conclusion that in not one of the classes was there a single work which reached the standard meriting the important prizes offered. The judges felt that the B.B.C. would be doing harm rather than good to British music if they awarded prizes to works which did not merit them. In the circumstances, therefore, the B.B.C. have, with much regret, applied Clause 4 of the rules of the competition, which confers upon the adjudicators the right to withhold the awards in the event of the MSS. falling below the required standard.

Many of the works submitted were obviously the result of much thought and labour. A small proportion of the competitors were disqualified for failure to observe the rules of the competition. Of those who complied with the rules, a certain number displayed a considerable degree of technique in composition, but were deficient in inspiration. Other works embodying good ideas failed from the inexperience of the composers in dealing with the medium chosen.

The standard set was that of such works as the judges would themselves choose for performance in any important series of concerts.

In view of the abortive result of the competition, the B.B.C. have decided to return to each competitor the entrance fee of ten shillings which he was required to remit in entering for the competition. Besides bearing the considerable cost of the competition, the B.B.C. are also contributing the sum of £250 to the Musicians' Benevolent Fund (formerly the Gurness Elms Memorial Fund), 5, John Street, Bedford Row, W.C.1.

Beyond All Stations.

A Christmas Eve Story, by ERIC MASCHWITZ. Illustrated by Charles Pears.

IT was already past six o'clock on the eve of Christmas when I turned my newly-purchased two-seater from the main road and began to climb the short steep driveway of Marston Hall. The evening was damp and cold; ragged grey clouds made a bull's-eye lantern of the moon; the wind played wild and mournful music in the gaunt poplars which edged the drive.

I was doubly grateful to Clive Darnay for his invitation to spend Christmas at Marston—first, because, being a lonely Civil Servant home on leave after six years' absence in India, I should otherwise have been condemned to pass the season amidst the respectable gloom of my club; and, secondly, because I knew that at Marston, an Elizabethan mansion with tall chimneys and echoing panelled corridors, they still kept Christmas in that fine old fashion which Londoners seem to have forgotten.

As my car roared up the slope and the lights of the Hall came into view beyond the trees, I pictured to myself the welcome that was awaiting me, the warmth and gay companionship within doors. It was really very decent of Darnay, I thought, to have taken pity on my loneliness. Though we had been up at Oxford together, I could scarcely be called a close friend of his. I had visited Marston only once before, ten years ago, when Mrs. Darnay was still alive. It was the purest kindness which, when we met in the Club during the first week of my return, had prompted him to invite me to stay with him and his daughter.

I WAS not disappointed in my reception. The warmth of my welcome, and the sight of a heaped log-fire around which half-a-dozen laughing young people were seated, dispelled instantly the memory of the unpleasant weather outside.

'This is splendid!' said Darnay, with genuine pleasure in his voice. 'You're only just in time, though! We were waiting for you before going upstairs to dress. If you'd been ten minutes later I believe this troop of bandits would have lynched me!' He led me over to the fire and introduced me to his daughter.

Beatrice Darnay was a pretty, slenderly built girl of not more than twenty. She greeted me as cordially as her father, but, as I shook hands with her, I was momentarily struck by a peculiar expression in her large grey eyes. Had she been anyone but Clive Darnay's daughter, brought up in an atmosphere of sheltered beauty and comfort, I should have said that she was afraid of something!

I must have betrayed my curiosity, for her eyes, meeting mine, faltered, and the colour flooded to her cheeks.

Further introductions followed. I cannot recall the names of the rest—they were all friends of Beatrice, invited, like myself, for the Christmas holidays. Of them all I can only remember Allan Merilee, a dark,

sulkily good-looking young man who was already in evening dress, since he lived in the neighbourhood and had come over to dine with the Darnays. He sat on one of the arms of the wide club-fender and answered my introduction so carelessly that I could not help noticing that his eyes were not on me at all but upon Beatrice.

Half an hour later, when I sat in my room, desperately wrestling with a refractory collar and tie, I recalled with some uneasiness the strange expression of Beatrice Darnay's eyes—and set myself to wondering what could be the cause of it.



I began to recall stories I had heard of haunted houses.

Was she, perhaps, unhappy in love? It was plain that young Merilee thought a great deal of her. It might be that she did not feel the same affection for him—and was afraid of hurting him.

I was not satisfied with this explanation. Quite plainly it was no ordinary human anxiety which haunted the girl—'haunted' was the word that came to my mind, it so perfectly expressed the impression which Beatrice had made upon me. Unobservant though I usually am, I had my suspicions that, on this occasion, it was something more than the old inevitable problem of a girl's heart which had cast its shadow over Beatrice.

The wind moaned outside my window—and a branch tapped against the pane. The sound made me start. The candles on my

dressing-table threw strange, distorted shadows on the floor. For a moment, remembering Beatrice, I felt unaccountably scared. The atmosphere of the old house weighed upon me. I began to recall stories I had read of haunted houses in the depth of the country.

Next moment, I laughed at myself for an imaginative idiot. Nice thoughts, indeed, for the eve of Christmas!

When Clive Darnay came to fetch me down to dinner I had worked myself into a mild state of funk.

'What's wrong with you?' he said.

I laughed uneasily. 'I think I must be seeing ghosts!' I answered.

'Ghosts!' exclaimed Darnay. 'Ghosts? In this room?'

The slight emphasis aroused my curiosity. 'You don't mean to tell me,' I said, 'that this house is haunted?'

HE shook his head. 'No, not haunted—at least not by any visible ghost.' He paused—and then, half ashamedly, continued: 'Don't let's go down for a minute, old man. There's something I'd like to tell you—about this house. It is haunted—but not in the usual way. You won't meet any headless knights or white ladies when you come up to bed. But the truth is—we have a ghost among us. That's why it was so good of you all to come down here, miles from anywhere. It will amuse Beatrice to have lots of jolly people around her, it will drive some of the ridiculous notions out of her head! The story is not a long one. It won't bore you, I hope, to hear it?'

My interest was now thoroughly aroused and I begged him to continue.

'You noticed that young fellow downstairs,' he said, 'the boy with the dark hair?' I nodded. 'His name is Merilee, Allan Merilee. He's in love with my daughter. He has asked her to marry him.'

'His father is Sir Roger Merilee, the K.C. The old man is getting on in years and has to spend the winter at Cannes. The boy is alone just now at Shere Manor and asked to be allowed to dine here to-night. I am always glad to see him, not only because I like him immensely, but also because his father is a very old friend of mine. Before our generation, the two families of Darnay and Merilee were not on speaking terms, but Roger and I, being sensible sort of people, made up the quarrel.'

'During the reign of Queen Anne, there were Darnays at Marston and Merilees at Shere. This house belonged then to a certain Celia Darnay, a woman of thirty, whose parents had both died when she was a child. She was, as you will be able to judge from her portrait, which hangs in the dining-room downstairs, a very beautiful creature. She received many proposals of marriage but, being of an independent and self-reliant nature, was apparently not eager

to sacrifice her freedom. Her two most persistent suitors were Sir Gerald Merilee, the third baronet, and Sir Giles Oakshott, a wealthy member of the royal Court.

Rather to her discredit, Celia Darnay played at cat-and-mouse with these two for several years. On the whole, though, she seemed to prefer Oakshott, who was the elder of the pair and had a great position at Court to offer her; whereas Merilee was a handsome young scapegrace who gambled away every penny that his estates brought him. He had been married already, but his wife had died of a fever, leaving him with a son.

Oakshott was sent on a diplomatic mission to Paris. Before he left England, he visited Marston to make his adieux to Celia; and it was generally understood among local gossips that she had made him some sort of a promise against his return.

Some months after his rival had gone abroad Merilee came one evening to call upon the lady. The servant showed him into the drawing-room where Celia Darnay was playing upon the spinet. No one knew how long he remained there. No one saw him depart. When, alarmed by the prolonged silence of their mistress, the household broke through the locked door of the room, they found her lying on the floor by the spinet, stabbed to the heart.

The alarm was raised and information laid against Sir Gerald Merilee. When he was arrested, the officers of the law found blood upon his cuff. His infatuation for the murdered woman was common knowledge, as was also his jealousy of Oakshott, whom she had seemed to prefer to him. His trial was a nine days' wonder of the times. Few could be found to say a kind word for him in his misfortune, though he had been popular enough in the county for his good looks and reckless generosity. At the trial, he swore upon oath that he had left the lady after a few minutes' friendly conversation, and that the blood upon his cuff was caused by a slight injury he had done to his hand. No one believed him. He was hanged at Oxford and died protesting his innocence.

Darnay paused and watched to see what effect his tale had had on me.

'Well — ?' I said, determined to have the rest of the story.

'It has been my fault,' he went on hurriedly, 'that Beatrix cannot get that old story out of her head. I've been selfish. I've kept her down here with me until the atmosphere of this place has begun to work on her nerves.'

'You don't mean to say,' I broke in, 'that the tragedy of Celia Darnay has come between Beatrix and young Merilee?'

He nodded sombrely. 'I'm afraid this isn't going to be a frightfully merry Christmas, old man. Beatrix can't get the story out of her head. She won't marry him because—because she's afraid! And as for Allan, he's miserable about it, of course! His voice shook and I could see that he was upset.'

'But it's ridiculous!' I said. 'The sooner the child gets rid of this notion the better!'

He nodded again—and then, with assumed lightness, added: 'Absurd, isn't it? I

thought I had better introduce you to the family skeleton, though. Now come downstairs, have a cocktail and forget all about it!'

More easily said than done. As I sat over dinner, making conversation with the younger guests—which incidentally they must have found extremely boring, for my mind was not upon what I was saying—the eyes of Celia Darnay stared fixedly down at me from the tarnished gold frame which held her portrait.

She was beautiful—with the same fair beauty as Beatrix. In spite of the difference in dress and in the way their hair was arranged, they were amazingly alike. I wondered whether the boy who sat so moodily beside me had inherited his dark good looks from his ancestor, Sir Gerald—and the fanciful thought came to my mind that these two young people might be in some strange way a reincarnation of the two who had played their part in that long-ago tragedy, and that Celia Darnay might in some sort be taking revenge upon the man who had killed her, by coming like a ghost between his descendant and hers.

SUCH were my thoughts when we retired to the drawing-room for our coffee. It was a lofty apartment furnished in faded wine-coloured damask and old gilt furniture. In the window-alcove stood a little old-fashioned spinet painted with a design of roses and true-love knots. While the butler handed us our coffee, Clive Darnay fussed with an elaborate wireless set which, standing on a table near the fire, struck the only untimely note in an otherwise perfect eighteenth-century room. He was an ardent wireless enthusiast, he told me, and had built the set himself. He tuned in to a station and the room was filled with the sound of an orchestra playing 'La Bohème.' I sat chatting with one of Beatrix' friends, a very modern young person—whose pronounced ideas and slangy method of expressing them were a revelation to one who had passed six years away from England.

Our host stood by his set, adjusting it in the insatiable and infuriating fashion of the expert. Beatrix and Merilee sat on either side of the fire, she staring dreamily at the flames, he watching her with moody eyes.

The conversation flagged—and abruptly the music ceased.

'Hullo, what's wrong?' I asked.

'It's only father!' said Beatrix, looking up. 'As soon as there's a really pleasant orchestra playing, he switches off to some other station—and we have to listen to a lot of Germans singing drinking-songs or a talk in French on table-manners!'

Her father laughed good-naturedly and bent again over his dials. 'Beatrix hasn't the experimental mind!' he said. 'I want to see what they're doing in other countries on Christmas Eve!'

The loud-speaker remained silent. Darnay continued to experiment while we chaffed him on the failure of the experimental mind. The wind which, since sunset, had been rising steadily, began to shriek among the chimneys. A draught, creeping in from somewhere, fluttered the flame of the candles in the chandelier of crystal. Beatrix gave a little shudder and drew nearer to the fire.

'I can't understand it!' said Darnay in a puzzled voice. 'I can't get any station at all—not even the one I've just switched from!'

Several of the candles went out. I rose to shut the door, but found it closed already. 'That's queer!' I said—and out of the silence which followed my exclamation, one of the guests said: 'Perhaps it's a ghost!'

At the words, thoughtlessly spoken by one who evidently did not know the story of the house, Beatrix shrank back and young Merilee half rose to his feet in protest. It was an awkward moment, but the strain was relaxed by a sudden satisfied exclamation from our host. 'There we are at last!' he said.

From the loud-speaker, which was perched, paradoxically enough, on top of the spinet, came the sound of a piano playing a precise, old-fashioned minuet. The instrument had a thin, tinkling sort of note.

'I can't get it any clearer!' said Darnay. 'It must be one of the foreign stations!'

'Sounds like a spinet, or a harpsichord!' someone suggested.

Darnay, with a quick, sidelong glance at his daughter, shook his head. 'No, it's a piano all right, but the reproduction's rotten!'

The music ceased. It was followed by a peal of woman's laughter and a voice, faint but clear, said: 'There! 'Tis pretty, is it not? I shall never forget the music. 'Twill remind me always of this evening!'

'Foreign station be blowed!' said Darnay. 'It's a play from one of the English stations.' He picked up the Christmas number of *The Radio Times* and, bending towards the fire, searched its columns. Another of the candles fluttered and went out. 'Bother that draught!' he exclaimed—and then: 'What a queer thing! There isn't a play in any of the programmes to-night!'

'Well, I must be departing!' said a man's voice from the loud-speaker. 'Tis late and your servants' tongues will wag. Heaven be thanked that the time will soon come when there will be no more parting. May I not have one kiss, sweet, before I go?'

'Yes!' she answered gently. 'Yes!'

The short silence which followed was broken by a sharp exclamation. 'Oh, Gerald, there is blood on your hand. See, how it runs down and spoils the fine lace of your cuff!'

He laughed. 'I am paying for my fervour, sweet. That Italian brooch of yours has torn my hand!'

'Shall I not bandage it with my kerchief, then?'

'Tis only a trifle. I will have it dressed at Shere. Meanwhile, let me out by the terrace-window. I left my nag among the trees.'

The voices died away. The last audible word came from the woman. 'You will come to-morrow, will you not? I shall be all impatience till I see you again!'

'Good acting!' one of us exclaimed. 'But it sounds creepy, doesn't it!'

'Hush!' I said. The room was now in

(Continued on page 755.)

The Children's Corner

Next Week's London Programmes.

THE children's programme from London and Daventry on Monday, December 27, will consist of a new operetta by Mr. Robert Barclay. It is called *The Emperor's New Clothes* and is based on the old familiar story of the same name. The performance will be given by the Wireless Chorus and the Daventry Quartet, and will be under the direction of Mr. Stanford Robinson.

On Tuesday, December 28, there will be violin-cello solos by Miss Margaret Izard, a new visitor to the Children's Hour. Mr. Ralph de Rohan (better known as 'The Wicked Uncle') will give a 'dissertation'—whatever that may mean: it's his own word, not ours—on 'Indoor Games and How to Play Them.' There will also be on this day another of the 'Sandy' school stories by Peter Martin, the title being 'How Sandy Braved the Bull.'

On Wednesday, December 29, Miss Fedora Turnbull will give a second short selection of songs and stories. Another item will be a skipping dialogue called 'The Old Clipper.' It has been provided by Mr. G. G. Jackson and deals with the famous days of the fast sailingships whose story is one of the great romances of ocean travel. The music will consist either of piano improvisations by Mr. L. J. Stanton Jefferies or of selections by Mr. W. James.

On Thursday, December 30, Mr. Frederick Chester will sing some more West-Country songs. His first selection, given a few weeks ago, proved very popular, and we hope the 'repeat performance' will be no less so. Mr. C. E. Hodges will tell a Christmas 'William' story called 'A Busy Day' (by Richard Crompton).

Mr. L. G. Mainland will take as the subject of his weekly Zoo Talk 'Why Not New Pets?' which sounds as if he is weary of tortoises.

On Friday, December 31, there will be a programme by certain members of the staff who usually help with the Children's Hour. Since they are all very busy people and are always liable to be prevented from coming into the studio—by the sudden call of their own duties—it is difficult to know in advance exactly who will be there, but at least six have promised to take part, unless something unexpected turns up.

On Saturday, January 1, there will be selections by the Daventry Quartet, as usual. A new and interesting feature will be items played by Spurgeon's Orphan Bell-Ringers, under the direction of Mr. Walter Partridge. Also, Miss E. M. L. Elliot will tell a New Year story, which has been specially written by Mrs. Mabel Marlowe, entitled 'Old Hobbly's Carillon.'

Mr. Thimblethorpe Explains.

Exclusive to *The Radio Times* from Bournemouth. Dear Mr. Editor—Pardon an old man's joke. This is the explanation. There are 2,200 members of the Fairy League. They are all 'Honorary Advisers To The Aunts And Uncles Of The Bournemouth Seaside. On All Things Connected With The Children's Hour.' Therefore, they are all entitled to put the letters—'H.A.F.T.A.A.U.O.T.B.S.O.A.T.C.W.T.C.H.' after their names.

I'm sorry about the printers. Please convey my apologies to them.

Yours faithfully,

JOHN THIMBLETHORPE.

Listeners' Letters.

Learning Languages by Wireless.

MUCH of the increased interest that is being taken in foreign languages is due directly to the talks arranged by the B.B.C. The French and Spanish talks have been delightful and instructive, and I recommend to listeners the learning of languages as a fascinating hobby, particularly as the means to do so are now being brought to one's home by the B.B.C. I look forward to the future German talks, and hope for the inclusion of Italian at some future date.—HORACE BROWN (Hon. Sec., Manchester Branch Institute of Linguists), Ashfield Road, Davenport, Stockport, nr. Manchester.

The Art of Broadcasting.

I CAN endorse all that 'Philemon' says in his recent article in your columns as to the trials of a listener to broadcast speech. Speakers and preachers often forget that in broadcasting, the stress and emphasis that may be necessary to reach the ears of an audience in a hall or church are carried on much finer wings direct to the auditory nerve of a listener. The ear is stunned for the moment by excess of power, and in the effort to accommodate itself to new conditions, the words stressed are frequently lost; then in renewed efforts to tune in with the fall in the voice which follows

a burst, the words may be lost again. The remedy, as 'Philemon' points out, is to speak quietly and clearly, with just such emphasis as is given by natural speech, and to maintain the voice and restrain emotion.

I can also corroborate 'Philemon's' experience with stage-play dialogue. Recently the opera *Figaro* came through splendidly as to the music, but the dialogue was hardly intelligible. If the R.B.C. are not yet in a position to open classes of instruction in broadcast speaking and singing, I would suggest that they put in every studio over the microphone this inscription (with apologies to the Scottish bard):—

Oh wad some power the giftie gie us
To hear ourselves as ithers hear us!

—T. WATSON DUNCAN, Giffnock, Glasgow

Caricaturing the Irish Accent.

IS the interest of the Irish nation the world over, I should like to protest against the manner adopted by certain broadcast artists to portray the Irish accent. It is often exaggerated beyond all belief, and is completely at variance with the English language as it is spoken in Ireland.

I am afraid that the day of the 'stage Irishman' is not yet over, and certainly if broadcasting artists will persist in caricaturing Irish men and women we shall have a long time to wait. Broadcasting in, we all know, a great power for evil as well as for good, and the feelings of many an Irish listener are often severely hurt as they listen to their race being held up to the ridicule of half the world.—J. L. McADAM, High Street, Kilkenny, Irish Free State.

Listening to the Religious Service.

I WAS much interested in C. L.'s recent question concerning the right way to listen to the Sunday evening broadcast religious service. Surely, when a service is being broadcast, it is more reverent to switch off immediately if any of those who are listening are not in full sympathy? I should no more hesitate in such circumstances to 'cut off' than I should hesitate to take a little child out of church who had become a fidget from boredom.

The religious service is so well arranged, and is always led up to by suitable preliminaries like appropriate Te Deums and organ recitals, that those who are not interested need never switch on till 8.55 p.m., when the service is all over.—JANE PELL YATES, Eockston Cottage, nr. Clifton.

NOTICE TO READERS.

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RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 6d., Twelve Months (British), 12s. 6d.



THE WEEK'S WORK IN THE GARDEN.

If snow comes, this will be the kind of work that will be done in most of our gardens this week, despite the good advice of the Royal Horticultural Society's broadcast bulletin.

Radio in the Changing Village.

TOURING about the country this summer by motor, I was going from Banbury to Chipping Norton, and spent a couple of hours in a little village on the way, taking some refreshment at the village inn. And while I was there I heard the following remark in a conversation carried on by a couple of farm labourers. Said one: 'Why, only last night me and my wife was in bed a-listening to our wireless and we heard Mark Hambourg playing the piano. Now, you know, if you want to hear Mark Hambourg in town, why it ud cost ver five shillings maybe, and yet we can hear him for 2d. a week.' What with the educational value of wireless and with the coming of the motor coach, the countryside will be a vastly different person before long.

I may add that while I was in Chipping Norton I heard Big Ben louder than in Parliament Square, thanks to a loud speaker at a shop door.—H. S. BROWN, Southfields, S.W.18.

We regret that through an oversight no mention was made in the London programme for Monday, December 6, of the fact that the Chinese and Japanese impressions which were broadcast on that evening were written and partly produced by Major Cooper-Hunt, who has spent many years in China and has made a special study of Chinese customs.

PROGRAMMES FOR SUNDAY (December 26)

2LO LONDON. 361.4 M.

3.30 BACH'S CHRISTMAS ORATORIO

ELISE SUDDAHY
NORM CRITCHERMAN
LEONARD GOWINGS
HAROLD WILLIAMS

THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by STANFORD ROBINSON

CHRISTMAS must have been a real time of joy to Bach, the devout Lutheran, and in his *Christmas Oratorio* (the only big choral work written specifically for Christmas) he expresses all the various emotions which we experience at this season. Never absent long is the spirit of exultation and deeply-felt re-



Mr. Harold Williams and Miss Elsie Suddaby sing in Bach's Christmas Oratorio to-day.

joining with which the work begins and ends. But there are also less confident thoughts, almost forebodings, of the coming of the Saviour and His life and death; and the abundance of wistful, tender feelings towards the Child Christ make, perhaps, the greatest appeal of all.

Bach wrote his *Christmas Oratorio* in six separate parts, to be performed on various days of the old German Festival, but nowadays it is often given (as at this performance) as a whole.

Apart from the Orchestra (whose use is full of delightful touches) there are two main groups of performers. The Soloists (Soprano, Alto, Tenor and Bass) sing the story as found in the Second Chapters of St. Matthew's and St. Luke's Gospels. The Tenor, as 'The Evangelist,' has the greatest share of this task, binding the parts into a whole.

Both Caden and Solours sing commentaries and meditations on the story. The Choir also sings the old Lutheran 'Chorales,' sometimes in their plain hymn-tune form (but in Bach's settings), sometimes with elaboration, with, for instance, orchestral interludes between each of the lines of the Tune.

PART I.

After the inspiring opening Chorus, 'Christians be joyful,' the First Part meditates on the scenes of the Birth. At the end, one of the most splendid of all Bass Solos, 'Mighty Lord, and King all glorious' has the thought 'In a lowly manger lieth,' and leads to the beautiful Chorale, 'Ah! dearest Jesus, Holy Child.'

PART II.

The Second Part treats of the vision of the shepherds. It starts with the idyllic PASTORAL SYMPHONY, with its quartet of Oboes, leads through the angel's message of the Babe lying in a manger, to perhaps the tenderest CHORALE ever written, and ends with the resounding praises of the host of angels.

PART III.

This Part tells of the visit to Bethlehem of the shepherds, and of their worshipping.

PART IV.

The Fourth Part was written for New Year's Day, and is, accordingly, a meditation for the Festival of the Circumcision.

PART V.

There is first a prolonged outburst of praise in the opening Chorus, 'Glory be to God.' Then follow the enquiries of the wise men from the East. Their urgent questionings, 'Where is the newborn King of the Jews?' are set very realistically for Chorus. Herod's investigations follow.

PART VI.

After the opening Chorus, 'Lord, when our haughty foes assail us,' the story continues with Herod's summoning of the wise men, with their following the star, bringing their treasures and worshipping Jesus, and ends with their frustration of Herod.

[The words of Bach's 'Christmas Oratorio' will be found on pages 752 and 772.]

5.30-5.50 (app.) ROBERT LORRAINE

Reading an arrangement of 'A CHRISTMAS CAROL,' by Charles Dickens

IT is appropriate that one of our finest romantic actors should read the best-known Christmas story of Dickens, the great romantic. Mr. Lorraine—who, by the way, acquired a great reputation as an actor during the war—has played a wide variety of parts, ranging from John Tanner in Shaw's 'Man and Superman,' to Rudolf Rassendyll and King Rudolf in 'The Prisoner of Zenda.' Other plays in which he has acted with notable success are 'The Rivals' (Bob Acres), 'Mary Rose,' 'The Way of the World' (Mr. Nigel Playfair's production at the Lyric Theatre, Hammersmith) and 'Cyrano de Bergerac.'

7.45 ORGAIN RECITAL

By R. J. MAGDOREN WILLIAMS



Mr. Leonard Gowings and Miss Enid Crick—thank sing in Bach's Christmas Oratorio to-day.

Relayed from Norwich Cathedral

Offertories upon 'Two Christmas Themes'

Possibilities upon 'Good King Wenceslas' Cantata

8.0 RELIGIOUS SERVICE

Relayed from NORWICH CATHEDRAL

Processional Hymn, 'Hark, the Herald Angels Sing' Mendelssohn

Prayers

Cantata:

The First Nowell Traditional

An Old Sacred Lullaby (1639), sung by A. J. WILLINK



By courtesy of the American Co., Inc.

BACH'S CHRISTMAS ORATORIO.

This woodcut by Norman Jones, A.R.E., after contemporary pictures and documents, shows Bach himself conducting his Christmas Oratorio, the great work that is being broadcast from the London Station this afternoon.

PROGRAMMES FOR MONDAY (December 27)

2LO LONDON. 361.4 M.

10.20 ORGAN RECITAL By HAROLD E. DARKE

Received from St Michael's, Cornhill
Sonata in D Minor (First Movement) Mori
Trio in A Minor (First Movement) Mori
Andante (from Piano Sonata in E Minor) Mori
Adagio (from Sonata in E Minor) Mori
Sonata in C Sharp Minor Mori

10.30 AFTERNOON NEWS

10.40 THE LONDON CONCERT

10.50 THE LONDON CONCERT

11.00 THE LONDON CONCERT

11.15 THE LONDON CONCERT

11.30 THE LONDON CONCERT

11.45 THE LONDON CONCERT

12.00 THE LONDON CONCERT

12.15 THE LONDON CONCERT

12.30 THE LONDON CONCERT

12.45 THE LONDON CONCERT

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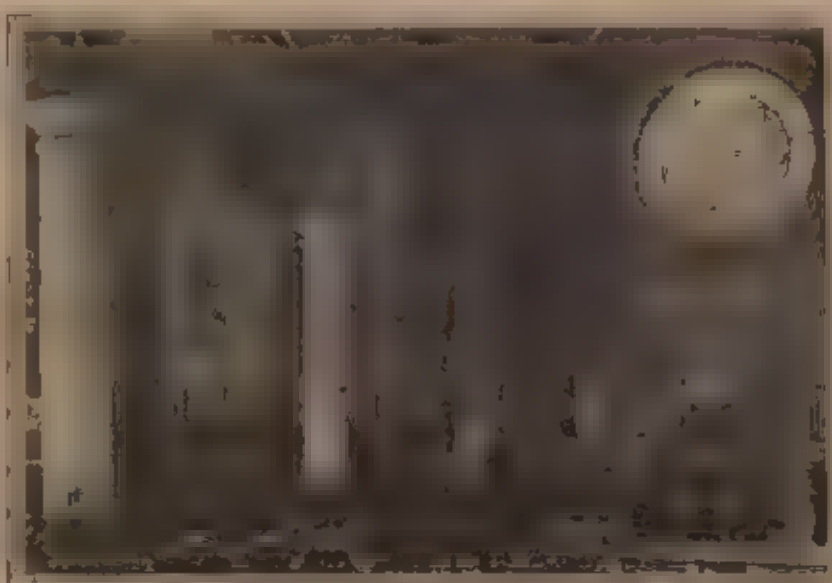
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and picture of the scene in the second Coptic ...

The record of our three songs praises the ...

Flourishing ...

Now ...



THE INTERIOR OF ST MICHAEL'S, CORNHILL.

showing the organ of this famous City church, from which another recital by Mr Harold E. Darke will be broadcast at lunch-time to-day [London 10.20.]

MISS HERMIONE GINGOLD is a ...

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9.0 A RECITAL

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11.15 12.0 DANCE MUSIC

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CHOPIN wrote four 'Ballads,' of which the first second and fourth are to be played by M. Solomon this week. A Ballad was originally a piece of music to be sung and danced (cf. Ballet). Later it became the title widely used for a narrative song, of many verses, in which some romantic story was told, and this is now the most widely accepted meaning. The term has been frequently borrowed by Composers as a title for purely instrumental works, and in their nature suggest the telling of a story, and among the most famous of these are the

WOLF, in a short life of only forty-three years, wrote over two hundred and fifty songs. These, indeed, constituted almost the whole of his output. There are two 'Lied' songs, to words by ... The first of these is a very ...

PROGRAMMES FOR MONDAY (December 27)

Beyond All Stations.

(Continued from page 748)

half shadow. Beatrix leaned forward with parted lips and fixed incredulous eyes. The strangeness of those ghastly voices held her motionless. No one spoke, though only Beatrix, Giles and I, I think had the least idea what was happening. The music of the organ began again the same unending little scrap of tune played softly over and over again until it was interrupted by the sound of knocking.

Who is that? said the parson sharply. Who is at the window? Her eager footfall terminated a sensation of surprise. 'You? You, Sir Giles? I thought you were in Paris, at the French Consulate.'

'So I was!' a man's voice roughly answered. 'Until a week since! But I could not rest in Paris, Sir Giles, until I had your answer. No one knows that I have come. Indeed I am half ashamed of my folly. If you would but guess how tortured I am with my own would not keep me waiting.'

My answer? she scoffed. 'I promised you no answer, Sir Giles. The less than no answer I have given you. You have said your time is up. I have said mine.'

'I have answered had a note of anger in my voice. 'Hark to him!'

She looked at him and again. 'Hark to him! He is speaking to my house under the eaves. He is looking at the window like a cat. He is going into running away to Gretta Green with him! Sir Giles Quishott, you may have a way with diplomats but not with ladies!'

'Has that puppy turned you against me, eh? When the cat is away the mice play a game of their own!'

'And she laughed. 'You make yourself ridiculous. I if Sir Gerald be a puppy or a mouse you mix your metaphors so prettily why should I lose my rivalry? As for the cat, I have used very few but a gallant goldfellow whom I have used very few.'

'Oh, he is punishable enough. More so when desire leads him to it. But the people of the town will bear you witness to that.'

'I do not care for your sneers, Sir Giles! Nothing that you can tell me against Sir Gerald will serve your purpose in the least. I have this evening promised to marry him, and nothing shall stay my purpose!'

'I believe you speak the truth! And why not, Sir Giles? Am I such a fool? You have told me that you have loved him for years. You had paid him the debt. I do not acknowledge the debt. You shall never belong to him. That surely is his affair, Sir Giles,' she said. 'Such games, indeed, to frighten a woman with!'

'I do. I love him and shall marry him when the spring comes.'

There came a sound of a sudden movement and a man's voice tremulous with anger. 'When the spring comes if it ever comes, sweet Mistress!'

'Stop, I beg you! A man's laughter. The sound of a struggle. A blow. A woman's scream and a discordant note from the organ as some heavy body fell upon the keys. Silence.

The loudspeaker was dumb. Darnay stood staring more slowly at the set. He turned the dial slowly. 'I've lost them!' he said.

'Perhaps that was the end!' said a voice from beside the fire.

I glanced in the direction from which it came. Miss Marlowe had risen from his seat and crossed to Beatrix's side. Her hand was between his. A sense of incredible relief and happiness had chased the shadow from her eyes.

What station did you get to? asked another voice.

'I got to the station,' Darnay answered slowly. 'I don't understand!'

'But I do!' said his daughter softly. 'It was a new station beyond all stations broadcasting for the first and the last time! And, on the heels of her words, came the final hearted matter-of-fact music of a modern dance orchestra, dragging us back again to some reality.'

6LV LIVERPOOL 287 M.

- 4.0 PATRICK and his ORCHESTRA from the Liverpool City Hall
- 5.0 AFTERNOON TOPICS: JAMES HANCOCK: My Reminiscences of the Theatre
- 5.15 THE CHILDREN'S HOUR: London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 MONTAGUE'S SYMPHONICS relayed from the Edinburgh City Hall
- 6.30 S.B. from Manchester
- 7.0 11.10 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 3.45 THE MIDLAND CAPS ORCHESTRA, conducted by Frederick Bottomley
- 4.45 Gramophone Records
- 5.15 THE CHILDREN'S HOUR: London Programme relayed from Daventry
- 5.54 Birthdays
- 6.15 MAMEL, HODGKINSON (Pianoforte)
- 6.30 11.10 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

- 3.0 THE STATION ORCHESTRA
- 4.0 AFTERNOON TOPICS
- 4.15 TEA TIME MUSIC: THE ROYAL HOTEL Trio, directed by ALBERT FULLER
- 5.15 THE CHILDREN'S HOUR: London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 HERBERT GRANT (Bar)
- 6.30 11.10 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR: London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 Musical Interludes
- 6.30 S.B. from London
- 7.0 COMMUNITY SINGING CONCERT organised by 'The Sheffield Mail' relayed from The Victoria Hall, Sheffield.
- 10.0 11.10 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

- 4.0 THE CAPITAL THEATRE ORCHESTRA, directed by ...
- 5.0 THE WARRINGTON (Baritone) ...
- 5.15 THE CHILDREN'S HOUR: London Programme relayed from Daventry

6.0 Light Music

6.30 11.10 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

- 4.0 THE CASTLE LINDA ORCHESTRA from the ...
- 5.0 Mr J. I. Griffith-Jones (Chor)
- 5.15 ...
- 5.54 Birthdays
- 6.0 BETWEEN THOMAS (Viola)
- 6.30 11.10 S.B. from London (10.10 Local News)

Northern Programmes.

6NO NEWCASTLE. 312.5 M.

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PROGRAMMES FOR TUESDAY (December 28)

2LO LONDON. 361.4 M

10.20 ... from the ...

10.30 ... OCTET and ESTHER
F. H. GREENWOOD (Bartone)

4.15 ... AT THE
Topical Talk

4.15 ...

5.15 ... Cello Solo by
... How Sandy
Browed ...

6.0 ...

8.0 THE SEA ROSE and THE GIRL of CHINA

A Tale from the
... AND ONE NIGHT
... FOLK-LY

... MATTERS
from the Pench of J. C. MARDRE
... FOLK-LY

... by ...
The Piano ...

The story told by
... LEWIS

THE Book of the Thousand and One Nights
... is the most famous collection of
romances in the literature of the world. ...

... Tranquilly flowing ...
... (Polish Dance)

... The one has been
... by place, frankly
... of a ...

10.38 12.0 DANCE MUSIC. JACK ...
HOTEL CECIL DANCE BAND, from the Hotel Cecil

5XX DAVENTRY. 1,600 M.

10.30 a.m. ...

11.0 THE DAVENTRY QUARTET and VIOLET DE
VILLAMIL (Soprano), FREDERICK STECKER (Tenor)



THREE OF THE ARTISTS WHO WILL BE HEARD IN THE LONDON VARIETY PROGRAMME TONIGHT

Three popular artists will appear in this evening's programme from London at 8.0. From left to right: Miss Edna Thomas, who will sing some of her delightful Negro Spirituals; Mr. Tom Clare, the 'piano humorist,' and the originator of 'Cohen on the Telephone' and Miss Nora Blaney, who is so well known to patrons of the music-halls and revues.

6.15 app. THE LONDON RADIO DANCE BAND
directed by SIDNEY FIRMAN

7.0 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

Prof. D. WEBSTER, 'The Present and Past of
British Woodlands'

THE woodlands of England have been dwindling
steadily since the first records, which show
us a densely-wooded Britain in which forests
formed as effective a barrier to invasion as
mountains did, but there still remain the
characteristic English woods, with a great
variety of native trees. Professor Webster, an
the author of 'Webster's Practical Forestry,'
'London Trees,' and several similar works, is
well qualified to discuss this subject, so inter-
esting to both town and country listeners.

7.30 app. Musical Interlude

7.40 Mr. F. W. CHARDIN, 'The Alhambra'

8.0 VARIETY

TOM CLARE (at the Piano)
NORAH BLANEY (Items from her Repertoire)
EDNA THOMAS (Negro Spirituals)
MARIE DAINTON in Impersonations and Mono-
logues
PHILIP MIDDLEMISS (Entertainer)

up, between the ninth and the thirteenth centuries,
from the tales that reached the Arabs through
India and Persia, it became the story book of
the East, and, though it took long to penetrate
to the Western world, its triumph was complete
when it arrived. Such stories as 'Aladdin' and
'Sinbad the Sailor,' which are now part of the
common stock from which English children's
stories and pantomimes are drawn, are derived
originally from the Arabian Nights. On this
occasion Mr. Lewis is reading from the transla-
tion made for the Cassanova Society by Mr.
I. Fowys Mathers. This rare and exquisite
edition is now not often met with, but more
readers may have come across the little volume
called 'Song to Rihabryar,' in which Mr. Mathers
collected some of the loveliest of the songs.

8.45 THE VARIETY OCTET

10.0 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, SECOND GENERAL NEWS BULLETIN,
Local Announcements

10.15 CHOPIN

Interpreted by SOLOMON

Second Ballad. Followed by Andante Spianato
and Polonaise, Op. 21

(CHOPIN'S second Ballad, like the first, is
made of two elements. Here, however,
they form a more distinct contrast. It is as if
the story were told in two scenes, one quiet and
pastoral, the other grand and tempestuous, like
...)

WILL GARDNER (Entertainer), KITTY RAYNER
(Singer)

10.20 S.B. from London

10.30 THE STANLEY HOLT OCTET and ESTHER
F. H. GREENWOOD (Bartone)

4.0 TIME SIGNAL, GREENWICH. AFTERNOON
TOPICS. Topical Talk

4.15 Concert (Continued)

5.15 THE CHILDREN'S HOUR

6.0 STODDEN and WILFORD (Entertainers)

6.15 app. THE LONDON RADIO DANCE BAND,
directed by SIDNEY FIRMAN

7.0 WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
Prof. D. WEBSTER, 'The Present and Past of
British Woodlands'

7.30 app. Musical Interlude

7.40 Mr. F. W. CHARDIN, 'The Alhambra'

8.0 VARIETY

8.0 THE SEA ROSE and THE GIRL of CHINA
S.B. from London

9.45 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

PROGRAMMES FOR TUESDAY (December 28)

HIAWATHA'S WEDDING FEAST

A Cantata for Tenor Solo, Chorus and Orchestra
The Words by H. W. LONGFELLOW
The Music by S. COLLEMAN TAYLOR
ARTHUR WILKES (Tenor),
THE STATION CHORUS (Chorus Master S. H. W.)

THE AUGMENTED STATION ORCHESTRA,
directed by T. H. MERRISON

(COLLEMAN TAYLOR'S Scenes from the Song of Hiawatha (1) The Song of Hiawatha, (2) The Death of Minnehaha, and (3) Hiawatha's Departure. These three Scenes were not originally planned as a whole; they are quite distinct entities.)

10.0-12.0 S.B. from London (10.10 Local News)

6KH HULL 288.5 M.

4.0 AFTERNOON TOPICS: VIVIAN (Geo. Evelyn Platt)—(2) 'The Spirit of the Season'

4.15 FIELDS' QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR: Remembrance Cantata, conducted by Charles Fenn

6.0 Light Music

6.30 S.B. from London

7.40 The Rev. W. BANCROFT, (6) 'Turns by a'

8.0-12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

4.0 THE CASTLED ESKER DANCE BAND, relayed from the Grand Hotel, Scarborough

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

7.0 S.B. from London

7.40 W. H. HINDLE, (3) 'The Russian Theatre of a Day'

8.0 S.B. from London (10.10 Local News)

10.30-12.0 DANCE MUSIC: THE CLIFFORD ESKER DANCE BAND, relayed from the Grand Hotel, Scarborough

6LV LIVERPOOL. 297 M.

4.0 Talk for Women by MURIEL LEVY

4.15 PHILIP WISE (Tenor)

4.35 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 S.B. from Manchester

7.0-12.0 S.B. from London (10.10 Local News)

5NC NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ ORCHESTRA, conducted by Bromsey Eytan

4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

7.40 Mr STACEY BLAKE, A Visit to Widdowes

8.0-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE LAIT and his QUARTET, relayed from Popham's Restaurant

1.30 ORCHESTRA, relayed from Popham's

4.0 Afternoon Topics

4.15 THE TIER MINE: THE ROYAL HOTEL TRIO, conducted by ALBERT FULLERBROOK

5.15 THE CHILDREN'S HOUR

6.0 For Scouts



Mr. Alec Chenetons (left), the Anglo-French entertainer will amuse his core to the Cardiff Station at 3.30 and 4.45. He is joined by Mr. Arthur Wilkes (tenor) singing the piece 'Hiawatha's Wedding Feast' that is to be given from Manchester to-night at 9.0

6.00 Light Music

6.30 S.B. from London

7.40 Mrs. MARGARET KENNEDY, 'Some Ghost Stories'

8.0-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

4.0 AFTERNOON TOPICS: Mrs. M. BARRETT, Poetess, New Year's Greetings

4.15 ORCHESTRA MUSIC: London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.5 N. WARD (Contralto), and

Danny Boy
The Cornflower Song
The Holy Child
My Ship
My Dear Soul
What a Wonderful World It Would Be

F. Weatherly
H. Fisher
Enthous Martin
T. Del Berg
H. Weatherly
Hermann Löhr
Maurice Beley
T. Del Berg

6.30 S.B. from London

7.40 Rev. Canon W. ODOM, Benefactor Abbey (7) Dissolution of the Abbey and Its Subsequent History

8.0-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

12.0-1.0 THE STATION QUARTET

Overture to 'Maritana'
Selection from 'The Barber of Seville'
Three Dream Dances

11.30-12.30 Morning Concert relayed from Daventry

4.0 THE ARCADIAN DANCE ORCHESTRA by WILLIAM BYRONESSE

5.0 THE CHILDREN'S HOUR

5.15 THE CHILDREN'S HOUR

6.0 MURIEL HODGKINSON'S
Softly Sings the Voice of Evening
Jewel Song (Faust)
The Nightingale's Trill

6.15 DANCE MUSIC

6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

11.30-12.30 Gramophone Records

4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema

4.30 THE STATION TRIO: T. D. JONES Piano (Solo)

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

6NO NEWCASTLE. 312.5 M.

11.30-12.30 Morning Concert relayed from Daventry
12.30-1.0 THE STATION QUARTET
1.30-2.0 THE STATION QUARTET
2.30-3.0 THE STATION QUARTET
3.30-4.0 THE STATION QUARTET
4.0-5.0 THE STATION QUARTET
5.0-6.0 THE STATION QUARTET
6.0-7.0 THE STATION QUARTET
7.0-8.0 THE STATION QUARTET
8.0-9.0 THE STATION QUARTET
9.0-10.0 THE STATION QUARTET
10.0-11.0 THE STATION QUARTET
11.0-12.0 THE STATION QUARTET

55C GLASGOW. 401.4 M.

11.30-12.30 Morning Concert relayed from Daventry
12.30-1.0 THE STATION QUARTET
1.30-2.0 THE STATION QUARTET
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11.0-12.0 THE STATION QUARTET

2BD ABERDEEN. 500 M.

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2BE BELFAST. 461 M.

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142 HOLBORN BARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**

To insure with
PRUDENTIAL
ASSURANCE COMPANY Ltd.

A short talk on insurance
by Mr. Prudence

Good evening everybody! At the age of 50 I wished to become a capitalist for my family's sake and my own. I could save about 12/6 per week, which would have meant only £33 had I died at the end of the year.

So I took a 30 year Endowment Assurance With-Profits with the Prudential, and this is how I shall stand assuming bonus at the present rate of 22 2/5 per cent. At age 60 I shall receive £1630 when I can retire or buy a business. The amount I shall then have paid in premiums will be £2915 0, but assuming I get an income tax rebate on the present scale, the actual cost each year will be £24 14 9 or £892.2.6 in all. Therefore, I shall receive £3717 6 on my savings by way of dividend or interest, on which I shall not have to pay income tax. And I shall also have protected my family properly during thirty years. Make a note of the address at once.

It is—142 Holborn Bars, L.C.1, and don't forget to mention the Radio Times. Good night everybody—good night!



THEY BRING
THE MUSIC NEARER
THEY MAKE THE MUSIC
CLEARER

and yet they are no deaver

than any other valves. Cosmos Valves are valves of sheer musical virtuosity. Sure, exquisitely sensitive and sympathetic, they give your set a new soul.

They are wonderful musicians, the Cosmos Valves, and keep their youth, knowing no fatigue. From Wireless Dealers everywhere.

Cosmos
SHORT PATH
RADIO VALVES
for all circuits

Agents: The Metropolitan Valve Co., Ltd., Metro-Vick House,
15 Clarendon Road, W.2. Sole Importers: Metropolitan-Vickers Electrical Company Ltd.

PROGRAMMES FOR WEDNESDAY (December 29)

(Continued from page 759)

5IT BIRMINGHAM. 491.8 M.

3.45 1. STATION AND THE ... FRANK CANTILL

4.45 AFTERNOON TOPICS: Mr. ERNEST R. FORBES, Oriental, Q. & A.

5.15 THE CHILDREN'S HOUR

6.0 LONDON PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

6.50 S.B. from London

6.50 ALSO CHRISTMAS (The Anglo-French Entertainment)
An Revue, Ma Chérie ... Helges

9.0-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

3.45 MARGARET SANDERS, Short Story - 'Art, Trade, Experience'

4.0 AN AFTERNOON CONCERT

Maest., Under the Banner of Victory ... Hines

4.20 RUTLAND OSBORNE (Entertainers)
We Invent a Few Prisons, Experiences ...
Piano and Pianologue: 'Love in a Car'
by R. MacGill, Music by F. W. Richmond4.30 ORCHESTRA
Three Norwegian Dances ... Elgar4.50 ...
... from ...
... songs ...5.0 ...
... from ...

5.15 THE CHILDREN'S HOUR

6.0 ...
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6.50-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch Time Music by the LONDON ...

3.30 THE STATE ...
FRANK WHITSALL (Cello) & VERA MCCORMACK
THOMAS (Piano)Revue ...
Evening Revue ... Saint-Saens
Love Song ... Kreisler4.45 Miss Mary Rose: 'Beautifying the Home—
Decorative Schemes for Festive Occasions'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR: Christmas Eve



JOHN VAN STRAEN

...
... from the River ...
... played by Daventry ...
... two voices
... from ...6.0 ...
... from ...

6.15 S.B. from London

9.0 MELODY MYSTERY AND MIRTH

...
... from
... from
... from
... from
... from ...9.10 THE BLUE PENGUIN
By HAROLD SIMPSON and GEOFFREY TEMPER
Presented by H. E. JEFFREY

Dated 1.1.1936. LONDON RADIO PROGRAMS

...
... from
... from
... from
... from ...A STORMY ...
... of a little country inn, 'The Blue Pen-
guin,' Jacob, the old potman, is seated on a
couch ...
... through a long, low lattice window at the back
of the room the corner of a patch can be seen.

9.32 Musical Interlude

9.35 CLAPHAM and DWYER (Entertainers)
...
... from ...9.50 On ...
Two Novelties ...
... from ...

10.0-11.0 S.B. from London (10.10 Local News)

22Y MANCHESTER. 384.6 M.

3.45 ORCHESTRAL MUSIC from the Phonogram
...
... from ...

4.45 MARTIN and LEWY (Entertainers)

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.50 Royal Horticultural Society's Bazaar

7.0-11.0 S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

3.30 Light Music

4.0 Afternoon Topics

4.15 ...
... from ...

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 R. & H. ...

7.0-11.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 ...
... from ...4.0 ...
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5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bazaar

7.0-11.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR THURSDAY (December 30)

2LO LONDON. 361.4 M.

10 TO LITTLE LONDONERS

20 230 TO LITTLE LONDONERS

Entry of Civic Procession: Lord

by the CITY OF LONDON POLICE BAND

Short Speech of Welcome by COLONEL LAWSON

Speech of the Mayor of London

Entertainment for children by the BENDS

30 345 THE NEWS

40 THE NEWS

415 TROVARENO TEA TIME MUSIC

515 THE NEWS

60 Short Instrumental Concert by

WILLIAM ALWYN (Flute)

635 Market Prices for Farmers

640 THE NEWS

70 THE NEWS

Sir JOSEPH BURN, 'Life Assurance'

Sir JOSEPH BURN is President of the

of Actuaries, and a Fellow of the

of Actuaries, and a Fellow of the

of Actuaries, and a Fellow of the

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80 A WESSEX PROGRAMME

8.15 PM IN Bournemouth

(For full details see page 763)

9.30 THE NEWS

MUSIC by HUBERT W. DAVID

Lyrics by OSCAR SHREVE

Produced by OSCAR SHREVE

LOUNGER, and FLORENCE OLIPHANT

10.0 THE NEWS

10.15 CHOPIN

Interpreted by SOLOMON

Fourth Ballad

IN this, the last of the 'Ballads,' the feeling

of the piece is melancholy. One might con-

clude that the piece is a study in the

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5FT BIRMINGHAM. 491.8 M.

3.45 THE NEWS

4.45 THE NEWS

5.15 THE NEWS

6.0 HAROLD TUNLEY & ORCHESTRA, relayed from

Prince's Cafe

6.25 THE NEWS

7.40 THE NEWS

8.0 FAVOURITES

THE STATION ORCHESTRA, conducted by JOSEPH

Overture to 'The Merry Wives of Windsor'

NICOLAIS early home life was not happy

He was born in a small town in

He was born in a small town in

He was born in a small town in

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TO-NIGHT'S WESSEX PROGRAMME FROM BOURNEMOUTH.

A particularly interesting broadcast is the special Wessex Programme, arranged in collaboration with Mr. Thomas Hardy, that the Bournemouth Station is to give to-night. Its central feature, Mr. Hardy's one-act play, 'The Three Wayfarers,' is being presented by the Hardy Players, whose photograph appears above. On the left is Mr. Dale Smith, the baritone, who sings some Dorset Songs, and on the right, Miss Barbara Couper, who reads Thomas Hardy's 'The Dead Quire' and 'The Midnight Bell.'



THE WESSEX PROGRAMME (December 30)

PROGRAMME NOTES.

WESSEX, the name given to the old kingdom of the West Saxons, the kingdom of Ine and of Alfred the backbones of the English resistance to the Danish invaders, had to a very considerable extent lost its significance in everyday speech as a generic name for the South-West of England, when it was revived by Mr. Thomas Hardy in the novels which are known throughout the English-speaking world as the Wessex novels.

The Saxon kingdom of Wessex varied considerably in extent at different periods of its history. In the Wessex of modern times, the Wessex of the Hardy novels, while it includes the adjacent counties of Hampshire, Wiltshire, and Somerset and the outlying shires of Berkshire and Devon, may be said to have its centre in the lovely county of Dorset, which in the past hundred years has been immortalized by two men of outstanding genius, Thomas Hardy and William Barnes.

The Wessex programme which is being given this evening has the supreme advantage not only of having received the imprimatur of Mr. Hardy, but of being designed in collaboration with him. The programme is an attempt to re-create the country life of the Wessex of a hundred years ago, a life which has almost entirely passed away under the disintegrating influences of modern civilization.

The opening episode, 'A Breath of Country Air,' contains one of the most tender lyrics of Barnes, the poet of Dorset—'The Woodlands'; it will be given in the Dorset dialect by Mr. W. R. Bawler, one of the Hardy Players. Later comes 'A Bygone Christmas with the Mellstock Quire,' a scene which will delight all lovers of 'Under the Greenwood Tree.' The sound of voices and the tuning of fiddles will be heard as the choir prepares to sing some of the old-fashioned carols which may have been sung by William Dewy, Tranter Renben, and the rest of that glad company in their conscientious perambulation of the parish of Mellstock on that famous Christmas Eve when young Dick Dewy was destined to lose his heart to the new school-mistress.

After this comes perhaps the most important episode in the Wessex programme, the performance of Mr. Hardy's play, *The Three Wayfarers*, by the Dorchester Debating and Dramatic Society, known to the world in general as the Hardy Players. The first broadcast of the famous Hardy Players is in itself a unique occasion, and many of those taking part in the play this evening were members of the original cast when it was first produced in Dorchester and in London in 1911.

The Three Wayfarers, which has never been published, was dramatized by Mr. Hardy from his story, 'The Three Strangers,' in 1893. The present production has been supervised by Mr. T. H. Tilly, the honorary producer to the Hardy Players. This comedy, which is not without characteristic touches of grimace, tells how on a tempestuous March evening, at the beginning of the last century, a merry Christmas party in a shepherd's cottage on the upland is interrupted by the arrival of three strangers who are driven indoors by the storm.

The final episode consists of a number of Dorset songs grouped under the county motto, 'Who's A Feard?' a challenge which meets with the ready response which it has found at all times in 'The March Song of the Royal Volunteers of 1801-1802,' that camp above Weymouth during what was then known as the Great War, and the legends that still linger of Napoleon's brief landing on a night reconnaissance on the coast near Lulworth Cove, indicate that Bony was a very real menace to Wessex.

And so with these lingering memories of the junketings and the vigils, the eases and the joys of a life which has now passed completely away, the programme of bygone Wessex closes.



Mr. THOMAS HARDY, O.M.

8.0 Introduction

8.7 A BREATH OF COUNTRY AIR

The Woodlands William Barnes

Read by W. R. BAWLER

Two Dorset Songs, Sung by DALE SMITH (Baritone)

Twins Down in Cupid's Garden

Traditional, arranged by Somerville Blackmore by the Stour (Words by William Barnes) Vaughan Williams

8.10 A BYGONE CHRISTMAS WITH THE MELLSTOCK QUIRE

The Dead Quire Thomas Hardy

Read by BARBARA COOPER

Carol, No. 72, 'Behold! Good News to Man is Come'

Carol, No. 59, 'O What Unbounded Goodness, Lord'

Sung by the MELLSTOCK QUIRE

The Midnight Ball Thomas Hardy

Read by BARBARA COOPER

Carol, No. 66, 'Behold the Morning Star Arise!'

Sung by the MELLSTOCK QUIRE

8.40 'THE THREE WAYFARERS'

A Play in One Act by THOMAS HARDY

Presented by the HARDY PLAYERS
Produced by T. H. TILLY

Characters:

Shepherd Fennel . . . Mr. W. R. BAWLER
Fennel (The Shepherd's Wife),

Ethel New (A Guest) . . . Mrs. W. MAJOR
T. (A Condemned Sheep-Stealer) . . . The First Stranger

Mr. T. H. TILLY
The Second Stranger . . . Mr. T. PLEMER

The Houseman (The Second Stranger) . . . Mr. W. H. JAMESON

A Danish? Betrothed to the Countess . . . Miss E. F. . . .

Joseph Sommers (Timothy's Brother, The Third Stranger) . . . Mr. E. G. STEVENS

A Mr. J. A. VERT
A Turnkey Mr. R. C. BARROW

Members of the Original Cast when the play was produced in 1911

It is a March evening at the . . . of the last century. In Shepherd Fennel's cottage near Casterbridge in Wessex, a christening party is taking place.

The Irreverent Music—Country Dances—will be played by DAISY KENNEDY

9.20 WHO'S A FEARD?

Song, 'The M'know'd o' be Farm'
Words by William Barnes. Music by

Song, 'Bob, the Fiddler'
Words by William Barnes. Music by Edgar A. Lane

The March Song of the Loyal Volunteers of Burton Bradstock, Dorset, during the Great Terror, 1794-1800

Sung by DALE SMITH

THOMAS HARDY, O.M.

IT is characteristic of Mr. Hardy's unceasing interest in the progress of modern life—he has not disclaimed the motor-car as a subject for poetry—that he should have entered with enthusiasm into the proposal of broadcasting a Wessex programme, and should have given those who have had the serious responsibility of producing something which should be worthy of so great a theme, the inestimable benefit of his advice and collaboration. And yet this same Mr. Hardy, who at the present time is taking so keen an interest in the possibilities of the new art of broadcasting, must, as a boy, have known and talked with several persons who were living during the Napoleonic wars.

Mr. Hardy, in very truth, has been privileged, as few mortal men are, to live in two worlds, and it is no small tribute to his genius that he has known how to make the best of both of them.

At first, however, the Wessex novels Mr. Hardy wrote were not intended to be a record of a life of the past, a deplorable thing and a waste of time, and indeed the fact that he has preserved his novels, for the benefit of succeeding generations, a phase of English rural life which is now almost entirely non-existent, is perhaps the most valuable of all his achievements.

At first sight, then, on reading the Wessex novels, Mr. Hardy would appear to be in agreement with the customs and conventions of the preceding generation, yet it is not long before one comes upon a passage which shows him in open rebellion against the forces of tradition. Tess, the victim of a social code which, while it liberates the injured, exacts the uttermost farthing from the injured; Jude, with his passion for learning dogged by his rank in life and the inevitable degrading influences which it entails, show Mr. Hardy in arms against a Society which he has never been championing. For the golden age of rural life, the passing of which is so frequently deplored, is not far removed from an age which would have sent such a Tess to Bridgford and would have smiled contemptuously on the aspirations of a Jude.

Behind all the characters of the novels there is the background of Nature, and the Wessex and revealed in an infinite variety of moods. So delicate is the observation that almost every field seems to have its distinctive outlook, and while the 'calcareous downs and cornlands' seem in comparison with the vales a foreign soil though actually in the same county, the Vale of Blackmoor is given all its subtle characteristics which differentiate it from the Valley of the Frome. No one has ever attempted to describe the scenery of a whole district on the scale on which Mr. Hardy has delineated the Wessex landscape, and the debt which all lovers of Wessex owe to him for this alone is a most inestimable.

WILLIAM BARNES, THE DORSET POET

William Barnes, the Dorset poet, some of whose weighty dialect poems are included in the Wessex programme, has been aptly described as the 'Theocritus of the English life of his day.' He was born near Penridge, in Dorset, in 1800. He was a great philologist and held strongly that the Dorset dialect was another and a purer form of English, and it is in accordance with this belief that the greater portion of his poetry is written in dialect.

It has been said of Barnes that 'no other writer has given quite so sincere and simple a picture of the homely life and labour of rural England.' He is appreciated in his own county of Dorset, but he deserves a wider circle, some of his lyrics being of extreme beauty. The fact that he wrote in dialect has no doubt militated against his greater popularity, yet Scotsmen are not dissuaded from trading their Burns because he wrote in the Dorset.

PROGRAMMES FOR THURSDAY (December 30)

(Continued from page 784.)

6LV LIVERPOOL 297 M.

- 4.0 HAROLD GEE and his ORCHESTRA, from the Trocadero Cinema
- 5.0 POSTAL NOTE In 1935, by H. C. PRABHON
- 5.15 THE CHILDREN'S HOUR
- 6.0 SONG RECITAL
 OORAH MAIR (Soprano)
 Vimald'Arie ("I Have Lived for Art") (from Tosca)
 Fuccina
 Waka Poi (A New Zealand Maori Song) .. Hild
 I Know Where I'm Goin (Irish Folk Song)
 arr. B. Hughes
 Agnus Dei .. R. J. J.
 The Song of the Glens of the Glens of the Glens
 Arr. B. Hughes
- 6.35 S.B. from London
- 8.0 S.B. from Bournemouth
- 9.30-12.0 S.B. from London (10.10 Local News)

5NC NOTTINGHAM 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 AFTERNOON CONCERT OF LIGHT MUSIC, with IMA SANDERST in Songs at the Piano
- 5.15 THE CHILDREN'S HOUR
- 6.15 MADEIRA HODGKINSON (Pianoforte)
- 6.35 S.B. from London

6.0 VARIED

- WINIFRED E. COLE (Pianoforte)
 Toccata and Fugue in D Minor .. Bach, arr. Tawing
- JEAN HANLEY and GEORGE HARKER (Syncretized Songs at the Piano)
 Everybody Sings a Little .. Kate
 Virginia, My Paradise .. J. Tunbridge
 be new year's Gaily .. E. Crampton
- HELENA MILLAR (Entertainer)
 In Songs and 'Fragments from Life'

'THE MAN IN THE BOWLER HAT'

By A. A. MILNE

A Terribly Exciting Affair in One Act

Characters

- Mary .. MARGARET GREENWOOD
 John .. FREDERICK GUY FORT
 The Man .. EDWARD LIPS
 The Man .. NELLIE SMITH
 The Man .. JAS. WHEATLEY
 The Man .. F. M. J.
 The Man in the Bowler Hat .. JOHN MARTIN

JOHN and Mary are sitting at home deploring the drabness of their existence. They are very ordinary people—far from clever—no have quite made up their minds that there is to be a grand new life. But fate decides otherwise.

JEAN HANLEY and GEORGE HARKER
 Don't Let Nobody Steal You From Me .. Winton
 Peter Piper .. R. Crampton

WINIFRED E. COLE
 Gopak .. M. Crampton
 Conclusion in E .. L. J.
 Rudi .. H. J. H. K. G. .. C. J. H. K. G.

HELENA MILLAR
 Further Songs and Fragments

9.30-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 A. noon Topics

4.15 TEA TIME MUSIC: THE ROYAL HOTEL TRIO directed by ALBERT FILLBROOK

5.15 THE CHILDREN'S HOUR

6.0 THE DUNSTON QUARTET, in British Folk Songs .. Liza Lehmann

6.30 S.B. from London

7.40 Capt. F. McPHEMOTT, Winter Song
 Tenthredines of the Sky

8.0 S.B. from Bournemouth

9.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD 272.7 M.

4.0 A. noon Topics

4.15 ORNAM, relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.5 DOUGLAS E. SIMPSON (Baritone) and GEORGE JEFFERSON (Piano)
 The Late Player .. Francis Allister
 Passing By .. Edward Purcell
 Up From Bozars .. Sanderson
 O Mistress Mine .. Roger Quiller
 The Trumpeter .. J. Arlie Day
 Youth .. Francis Allister
 Nazareth .. G. Howard
 Melancton In the Wood .. Alma Goetz

6.35 S.B. from London

7.40 Mr. F. W. BOLAND, "Early Ireland—(3. Birds of Kings)

8.0 CHRISTMAS IN THE OLDEN TIME

By THE ARBYS DALE AMATEUR MUSICAL SOCIETY ORCHESTRA and CHORUS, conducted by W. W. R. J. V.

Arranged by JOHN COOPER

GLADYS SOMERVELL (Contralto) and CHORUS
 Welcome, Yule (Works 15th Century, Melody)

Carol, 'God Bless You, Merry Gentlemen'

'THE' Carolers of old know how to turn to their advantage the songs, of pagan origin, with which their folk loved to greet the various seasons of the year. New words were grafted on the old tunes, and fresh tunes came into existence. Thus wise shaped the Carols we know, and the one-time heathen songs and celebrations became a powerful means of enforcing religious truths.

Welcome, Yule, with its charming fifteenth-century words, is a capital specimen of the robust hearty Carol.

ANTHONY WILSON (Tenor)

So Now is Come Our Joyful Feast .. Wither

MAST KILHAW (Soprano)

My Love .. Old Ballad
 Carol, 'O Come, All Ye Faithful' .. V. Novello

6.25 THE MERCHANT OF VENICE Shakespeare

Portia .. LILLIAN HAWSON
 Shylock .. LILLIAN HAWSON
 A Court of Justice .. LILLIAN HAWSON

OLIVER TWIST .. Charles Dickens
 Mr. Bumble .. H. J. H. K. G.
 Mrs. Corney .. LILLIAN HAWSON

Both Plays adapted and arranged for broadcast

9.0 CAROL 'Gloucester Wassail Song'

Carol 'The Wassail Song'

FRANK COLE .. Old Ballad
 R. J. H. K. G. .. Traditional
 Carol 'Nazareth' .. G. Howard

9.30-12.0 S.B. from London (10.10 Local News)

6ST SWANSEA 288.5 M.

12.0-10 THE STATION QUARTET

The Beaulieu Quartet .. Supp
 M. J. H. K. G. .. Supp

4.0 THE STATION QUARTET .. Supp
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 M. J. H. K. G. .. Supp

(December 31)

BIRMINGHAM. 491.8 M.

Корр. Желенка Ву бу Ву-Лин Тинтин
Тинтин Желенка

PROGRAMMES FOR FRIDAY (December 31)

THE PROLOGUE

THE PARTNERS

This Play by VINCENT DOUGLASS was the second of the Station's Series of Lancashire plays performed by the Station Repertory Players, and was broadcast on November 18

James (The Butler) ...
Sam Tweedie ...
Ben Dobbin ...
Master Ronald Dobbin ...

THIS VARS ... W. E. DICKMAN

"THE PIED PIPER OF HAMMILL"

The Poem of ROBERT BROWNING as set to Music by HUBERT PARRY

(Broadcast on August 24)

The Pied Piper ... ARTHUR WILKES, (Soprano)

The Mayor of Hammill ... ROBERTA WHITKIDMAN (Bass)

THE STATION CHOIR

THE AUGMENTED STATION ORCHESTRA

Lost Old Acquaintance ...

9.30-2.0 a.m. S.B. from London 10.10 Local News

6KH HULL 288.5 M.

11.30-12.30 Gramophone ...

3.30 Light Music

4.0 Afternoon Talk

4.15 ELKS QUARTET, relayed from the New Radio ... King John of Street

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.25 Mr. J. G. STEPHENS' Weekly Football Talk

6.40 Country Topics: Mr. J. EVA The Lancashire Red Rhododendron

7.0-12.5 S.B. from London (10.10 Local News)

21S LEEDS-BRADFORD 277.8 M. & 254.2 M.

11.30-12.30 ...

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS: Mrs M. M. H. MEER

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

7.0 S.B. from London

7.30 FATHER TIME'S (RADIO) ANNUAL

Edited by MAX KESTER

Illustrated by Cecil Moon and the ...

Articles by:

Doris Carver (Soprano)

PERCY ALLAT (Tenor)

WALTER WHITEWAY (Bass)

THE TWO JAMES

Other Contributions by

THE STATION STAFF

The Whole Production Presented by Father Time GEO. R. COXON

9.30-2.0 a.m. S.B. from London 10.10 Local News

6LV LIVERPOOL 297 M.

4.0 GALLIARD and his ORCHESTRA from the ...

5.0 AFTERNOON TOPICS: KATE LOVELL, Year's Eve

5.15 THE CHILDREN'S HOUR

6.0 ...

6.30 S.B. from Manchester

7.0-12.5 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert, relayed from ...

3.45 LYONS' CAFE ORCHESTRA, conducted by ...

4.45 MUSIC AND AFTERNOON TOPICS: The Rev G. H. HODGSON, 'Literature'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30-2.0 a.m. S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

3.30 ORCHESTRA, relayed from Poplarn's Rev ...

4.0 ... Mr H. G. I. JONES, In Embassy Experience

4.15 TRA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FOLDBROOK

5.15 THE CHILDREN'S HOUR

6.0 THE ... TRIO

6.30-2.0 a.m. S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 ...

4.0 Afternoon Topics

4.15 INSTRUMENT ... (Violin, DOROTHY ... WINDS (Piano)

Novelty ...

MABEL ...

In Fairyland

Before the Dawn ...

Song of the Little Rock ...

The Way to Fairyland ...

The Garden Wakes ...

THE ...

Among the Flowers and Birds ...

Unmuddled of the Roses ...

Dawn, Gentle Flower ...

The Yellow Hammer ...

Sing, Joyous Bird ...

TRIO ...

5.15 THE CHILDREN'S HOUR

6.0 Musical In ...

6.30-2.0 a.m. S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

4.0 Studio Concert: E. A. WIDDOWS' TRIO

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 PHYLLIS LOVELL (Solo Pianoforte)

The Cuckoo ...

Rhapsody in G Minor ...

6.15 G. P. GALLAGHER (Dartmoor)

Sweet Nymph, Come to My Love ...

Lama, Plains, Come In to These Bowers ...

Anglers' Song from The Compleat Angler ...

King Herod and the Cook Worcestershire Folk ...

William Taylor (Somerset Folk Song)

The Jealous Lover ...

The Two Graces ...

6.30-12.5 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema

5.0 Afternoon Talk

5.15 THE CHILDREN'S HOUR

6.0 My Piano and I—A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

7.30 S.B. from Cardiff

9.30-2.0 a.m. S.B. from London 10.10 Local News

Northern Programmes.

4NO NEWCASTLE. 312.5 M.

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1.15 ...

PROGRAMMES FOR SATURDAY (January 1)

2LO LONDON. 361.4 M

3.0 **CLIFFORD'S BAND**
 The Band
 The Band
 The Band

3.13 **MICHEL HERBERT**
 Who is Sylvia? ... Schubert
 Lullaby ... Schubert
 The Hat of Green ... Schubert
 Spring Night ... Schubert

3.23 **THE BAND**
 The Band
 The Band
 The Band

3.33 **THE BAND**
 The Band
 The Band
 The Band

4.0 **THE BAND**
 The Band
 The Band
 The Band

4.12 **MICHEL HERBERT**
 The Band
 The Band
 The Band

4.22 **THE BAND**
 The Band
 The Band
 The Band

4.32 **THE BAND**
 The Band
 The Band
 The Band

4.42 **THE BAND**
 The Band
 The Band
 The Band

5.0 **AFTERNOON TOPICS: MARION CHAN, F.R.H.S.,**
 A Garden Chat

5.15 **THE CHILDREN'S HOUR: 'Pattern Weaving'**
 a play by WILLIAM BOGERTON, with illustrations on Handicraft by Mrs. HUGHES, from OSMAN'S ORNAMENTAL RINGERS, 'Old Hobbler's Carillon' (Mabel Morlow); Selections by the DAVENPORT QUARTET

5.25 **DANCE MUSIC, from the London Studio**
 JACK PATER'S HOTEL
 CERNI DANCE BAND

7.0 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
 Minor Local News of the Day

7.30 **'AMASIS'**
 An Egyptian Opera in Two Acts written by FREDERICK FENN
 Composed by PHILIP MICHAEL FARADAY

Characters
 Amasis, King of Egypt
 Prince Anhotep, Ruler of Egypt
 Cleopatra, A Scribe
 Nebemhet, the High Priest
 Seneb, the Chief of the Court

3.0 **CLIFFORD'S BAND**
 The Band
 The Band
 The Band

3.13 **MICHEL HERBERT**
 Who is Sylvia? ... Schubert
 Lullaby ... Schubert
 The Hat of Green ... Schubert
 Spring Night ... Schubert

3.23 **THE BAND**
 The Band
 The Band
 The Band

3.33 **THE BAND**
 The Band
 The Band
 The Band

4.0 **THE BAND**
 The Band
 The Band
 The Band

4.12 **MICHEL HERBERT**
 The Band
 The Band
 The Band

4.22 **THE BAND**
 The Band
 The Band
 The Band

4.32 **THE BAND**
 The Band
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4.42 **THE BAND**
 The Band
 The Band
 The Band

5.0 **AFTERNOON TOPICS: MARION CHAN, F.R.H.S.,**
 A Garden Chat

5.15 **THE CHILDREN'S HOUR: 'Pattern Weaving'**
 a play by WILLIAM BOGERTON, with illustrations on Handicraft by Mrs. HUGHES, from OSMAN'S ORNAMENTAL RINGERS, 'Old Hobbler's Carillon' (Mabel Morlow); Selections by the DAVENPORT QUARTET

5.25 **DANCE MUSIC, from the London Studio**
 JACK PATER'S HOTEL
 CERNI DANCE BAND

7.0 **WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
 Minor Local News of the Day

7.30 **'AMASIS'**
 An Egyptian Opera in Two Acts written by FREDERICK FENN
 Composed by PHILIP MICHAEL FARADAY

Characters
 Amasis, King of Egypt
 Prince Anhotep, Ruler of Egypt
 Cleopatra, A Scribe
 Nebemhet, the High Priest
 Seneb, the Chief of the Court



CHOPIN LISTENING TO FOLK SONGS.

It is well known that Chopin, two more of whose compositions are being interpreted by Solomon to night [London 9.C] used to gather inspiration from the folk songs of the people. This woodcut by Barbara Gray shows the composer listening to the songs sung by the reapers in the harvest field.

THIS is the first performance of our English National Dances to be given by the English Folk Dance Society in the Royal Albert Hall. It takes its name from the Festival which is being held on the previous day and which is being inaugurated last year, to give folk dancers from all parts of England an opportunity of showing their dancing to each other.

The performance has been arranged for members of the public to see and to enjoy the deep-rooted interest that is now taken in English songs and dances.

The dancers taking part at the Albert Hall number nearly 500 and they represent thirty-two of the forty-five existing branches of this Society that cover England. They are all amateurs, culled from every section and class of Society, who have taken up the dancing for pure pleasure and who will dance at this performance to share their pleasure with others.

General singing of folk songs (by both performers and public), which has formed an integral part of the Society's activities for the last fifty years, will take place during the performance.

10.0 **GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS**

10.15 **SYDNEY NESBITT and his TRIO**

10.30 **12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVANS, from the Savoy Hotel**

5XX **DAVENTRY, 1,600 M.**

10.30 **THE SIGNAL, WEATHER FORECAST**

3.0 **S.B. from London**

10.15 **5.15 p.m. Forecast**

10.15-12.0 **S.B. from London**

5IT **BIRMINGHAM, 491.8 M.**

3.45 **HAROLD TUTTLE'S ORCHESTRA relayed from Prince's Cafe**

4.45 **AFTERNOON TOPICS: AZELINE LEWIS, 'The Festival of Jangle,' with IRENE PAYNE (Control)**

5.15 **THE CHILDREN'S HOUR: Annie Phyl tells a further 'Snooky' Story**

6.0 **JAZZLES PETER HILL ORCHESTRA, conducted by PATTI BOWEN**

7.0 **S.B. from London**

7.30 **'SWITCHING OVER'**

Our Fourth Annual Pastoral Revue, in Sunday School Songs

The Book by JOSEPH LEWIS and JOHN OVERTON (and other Nonentities)

The Music and Lyrics by S. P. L. L.

Spec. songs by the SISTERS ORK (KATH and ANN)

10.15-12.0 **S.B. from London**

(10.15 Local News)

6BM **326.1 M.**

11.30-12.0 **RITA BARNES, (Viola Recital)**

Saravande and Allegretto Corth. arr. Kreisler

M. 12.0 **Paderewski, arr. Kreisler**

Nocturne ... Borodin

Viola Concerto (Andante)

12.15-1.0 **S.B. from London**



*Little brown box, I do love thee;
You make Wireless loud for me!*

A NEW joy has come into Joan's life. Wireless that she can hear without sitting still with Headphones tight over her ears. Time was when she couldn't run about when Daody was struggling with the Crystal Set. 'Ssh! Ssh!' it was, ever lastingly!

Now all that is gone. Since the little brown box was brought home Joan has sat day by day, hour after hour, listening to the Loud Speaker working from the little Crystal Set. For the 'little brown box' is the Brown Crystal Amplifier. The instrument which makes Loud Speaker reproduction possible for almost everyone. Not a valve is needed. Nor any other method of amplification. No accumulators.

Just the Crystal Amplifier connected to the Crystal Set, an ordinary 4½ volt dry battery, and a Loud Speaker. Thus, if

you are not more than fifteen miles from a Broadcasting Station (Davenport, 80 miles) your Crystal Receiver will give you the results enjoyed by your friend the valve user, without any of the expense and trouble which is his! Here's an idea for Christmas! Treat the family to a Brown Crystal Amplifier. It's a boon that's worth every penny of its price of £4 4s. The famous Brown Loud Speakers can be bought at

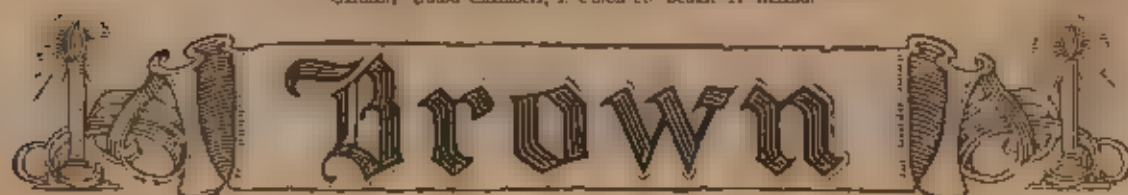
prices ranging from 30s. to £15 15s. There are nine of them. Ask your Dealer to demonstrate and note the excellent reproduction when a Brown Loud Speaker is used.

Ymas 1926

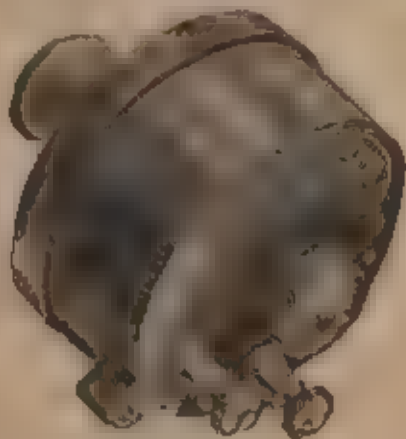
Give a
Brown
Instrument
this
Christmas!

S. G. BROWN, LTD., Western Avenue, North Acton, W 1.

Retail and Wholesale: 9, Abchurch Lane, E.C. 4. 15, Montpelier, Liverpool. 47, High Street, Southampton. Wholesale Dealers: Landsdown Place, West. B. 11. 10, Wellington St., Glasgow. 47, Leith Street, Bedford. Crystal House, Wokingham Road, New Aspley. Howard & Co., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Germany Union Chambers, 1, Colons St. Belfast N. Ireland.



EQUAL TO A £20 LOUD SPEAKER.



The success of any loud speaker depends primarily upon the sound reproducing base. In the LISSENOLA Loud Speaking Unit you have a base which will repeat everything it hears—no hidden tones—no indistinct whispers—no wooden notes. The introduction of the LISSENOLA Loud Speaking Unit marked an epoch in loud-speaking devices. You can do everything with it—attach it to any gramophone tone arm in place of the sound box, and you have a cabinet loud speaker, which can be turned back to a gramophone just as easily. Fit any horn to it, build it into a cabinet, attach it to a cone diaphragm by means of the unique LISSENOLA Reed. So sensitive is it you can use it on small-powered sets, so powerful is it you can put it on to a big power amplifier without the slightest chance of distortion. It will do everything you want it to.

SEVEN DAYS' TEST.

Buy a LISSENOLA and put it to the most exacting tests you can think of. Compare it against any expensive loud speaker a friend may have. If at the end of seven days you do not definitely prefer the LISSENOLA for tone purity and power to any loud speaker you have tested it against, take it back to the shop and your money will be refunded in full.

Make sure you get a LISSENOLA. You can avoid all the risks of an imitation, by asking for and insisting upon being given the LISSENOLA Loud Speaking Unit.

Sold by all good radio dealers.

GIVE A LISSENOLA—made golden toned for your enjoyment.

AN APOLOGY: We are sorry so many people have been unable to obtain the LISSENOLA Horn in time for Christmas. Orders for this horn should be placed with nearest LISSEN Dealer, who will obtain and supply as quickly as possible after the holidays.

The LISSENOLA IS
DELIGHTING 200,000 HOMES THIS CHRISTMAS.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

There has come a new battery to improve Radio this Christmas—

Resulting in a new power, a new smoothness in loud speaker reproduction, a new freshness of tone, a new naturalness, a new clearness, all at this moment uniting to give a new enjoyment of radio to the many thousands who have bought and are using it this Christmas.

A LISSEN New Process Battery made as no other battery, with a secret in each which many battery makers would give much to know—jealously guarded and exclusive to LISSEN. All who use it are finding a new delight in their loud speakers because of a new and better utterance.

And it is not dear. LISSEN has put into operation a new direct to dealer policy of distribution which cuts out all wholesale profits and ensures, too, that every LISSEN battery is brimful of new energy when you put it into your set.

Your dealer sells this LISSEN battery. Ask him for "LISSEN New Process," and take no other.

LISSEN NEW PROCESS Battery is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy.)



Don't you think it is a pity that you have not heard the LISSEN New Process Battery? It is the most powerful and most reliable of all batteries and it is the only one that can be used in any set.

A Transformer Without a Precedent—



a GREAT CHOKE as well as a GREAT TRANSFORMER!

Transformer and Choke coupled amplifiers give greater and better volume per stage than resistance capacity coupled amplifiers (popularly referred to as r.c. sets). Less skill is also required in balancing an r.c. circuit to suit the valves used, an important point which requires careful watching in r.c. sets. No special high tension voltage is necessary for transformer and choke couplings, either. Transformers and Chokes are widely used, therefore, for excellent reasons. The advantage of being able to use a Transformer also as a Choke is obvious. And

NOT ONLY IS THE NEW LISSEN A GREAT TRANSFORMER, but by the simple act of connecting two of its four terminals together, we have found it to be A GREAT CHOKE, ALSO.

LISSEN has therefore given you a radio part that saves you buying two parts for a single LISSEN Transformer now enables you to make use of the two most used methods of low frequency amplification.

FOR USE AS A CHOKE:

All you have to do is to connect together the terminal marked O.P. to the terminal marked I.S. Then take a connection from the remaining two terminals, and you have a **HIGHLY EFFICIENT CHOKE**. Your dealer will show you how easily you can do this if you do not already know. Ask him.

Test this new LISSEN as a transformer against the most expensive transformer you know of—test it as a Choke against the most expensive Choke you know of. If within seven days you find a better Transformer or a better Choke, no matter how high its price, then take the new LISSEN back to your dealer. It is significant that LISSEN has unhesitatingly withdrawn in favour of this new LISSEN all the previous expensive LISSEN transformers which have been on the market for several years.

USE IT AS A TRANSFORMER. USE IT AS A CHOKE either way it **AMPLIFIES FULLY EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE**. Never again pay a high price for a transformer—this new LISSEN will replace any transformer mentioned or used in any circuit. Choose your own transformer and your own parts. Remember there are many advertising manufacturers and that they expect a share of the use and mention of their products in any circuit published in periodicals. You can gain in performance and in economy if you choose your own transformer and other parts, for LISSEN now gives you keen prices as well as LISSEN quality.

8'6

GUARANTEED FOR 12 MONTHS

Turns ratio 3 to 1. Resistance ratio 4 to 1.

Use it for 1, 2, or 3 stages L.F.

It is suitable for all circuits and all valves you will want to use

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

(Managing Director: Theo. H. Cole)

THE NEW ENLIGHTENMENT—

THE old idea in set building was to follow blindly the parts named as being used in the circuits published in a favorite periodical. Now this is changed, and A NEW ENLIGHTENMENT HAS COME AT LAST users now know that they can replace every part named in any published circuit with the corresponding part in the LISSEN range with an improvement in the performance of the finished receiver, and a big saving in the cost of building it. For LISSEN aided by huge production, unrivalled manufacturing facilities and advanced plant ideas has made LISSEN quality parts available to all at new low prices which arrest the attention of everybody wanting anything in radio.

Any time you want a radio part or a group of parts, no matter what may be specified in the circuit you are building, be sure not to buy before you see the corresponding parts in the LISSEN range. Compare LISSEN and the others side by side. Pick out the better made parts, and you will choose LISSEN every time, for LISSEN is pre-eminent in the making of fine parts for radio.

Every good dealer has them, and will give you any advice you require about building. You will find him friendly and anxious to please you.

FOR AN AMPLIFIER—

1 LISSEN Transformer 4/6, 1 LISSEN Wire Rheostat 2/6, 1 LISSEN F and Condenser 1/-, 1 LISSEN Valve Holder 1/- you can use it to suit your needs. Perhaps you only need a one or two resistors to make your circuit work like a loud-speaker set? Then you can enjoy real radio with the LISSENOLA Loud Speaker.

ON FIXED CONDENSERS.



You gain in this way if you use a LISSEN—your condenser will be 5% of its marked capacity and a condenser which will never leak, never vary. You get, too, a condenser which LESS than 1/6.

YEARS AGO WAS A LITTLE MORE EXPENSIVE, BUT NOW YOU ACTUALLY GET A BETTER CONDENSER, TOO, THE FINEST FIXED CONDENSER THAT IS MADE TO-DAY. LISSEN Fixed Condensers 0001 to 0001 1/2, each (much reduced) 001 to 006, 1/8 each (much reduced). Every grid condenser has a pair of clips included free. Note the new improved case which enables the LISSEN condenser to be fitted upright or used flat. Note the convenient grid leak fitting.



Add 10% to the life of your H.T. Battery—

Put a LISSEN 2 mfd condenser across it and it will do just the trick. Your H.T. battery will then GROW OLD WITHOUT YOUR KNOWING IT. Your dealer will tell you how easily to fit.

LISSEN (Manchester type) Condensers
2 mfd, 4/6 1 mfd, 1/6
Other capacities are

.01	2/4
.05	2/4
.25	3/4
.025	2/4
.1	2/4
.5	2/4

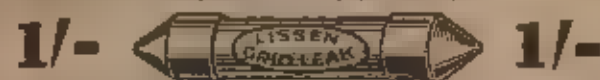
YOU PAY NO MORE FOR A LISSEN YET GET A BETTER CONDENSER.

To a fine quality condenser has been added a specially moulded case which, itself a solid insulator, gives you much needed protection when you use big capacity condensers for eliminator circuits. The LISSEN condenser cannot short circuit on its case—that is an important advantage which is not given in this LISSEN condenser.

SILENT GRID LEAKS.

Never a sound do they make in use for they never alter. This has been proved by the drastic step of testing them by exposure to rain and sun on our factory roof—once made, THEY ARE FIXED IN THEIR RESISTANCE VALUE.

All resistances now price—Previously 1/6 NOW 1/6.



BUILD WITH ALL LISSEN PARTS and your receiver will yield clearer and louder signals than you can get with parts of assorted make, because every LISSEN part will pull strongly with the other.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS H. COLE.

L 108



LISSEN 2-way Switch

NEAT SWITCHES EFFICIENT SWITCHES—

LISSEN switches are for every job ranging from radio to heavy use. LISSEN ONE HOLE FIXING, OF COURSE.

Previously	NOW
LISSEN 2-way	2/6
Single-Throw	2/6
Double-Throw	2/6
Key Switch	1/6



LISSEN Key Switch

QUALITY RHEOSTATS—previously 4/- NOW 2/6.

Made as LISSEN only can make—LISSEN quality, and note the irresistible appeal of the price.

Previously NOW

LISSEN 1 ohm, patented	2/6
LISSEN 20 ohms, patented	2/6
LISSEN Dual, patented	4/6
LISSEN Potentiometer, patented, 400 ohms	2/6

LISSEN ONE HOLE FIXING, OF COURSE

Dashboard mounting type same price as above.



SCOOPED OUT TO YIELD CLEARER AND BETTER SIGNALS—

Low capacity, low loss, therefore stronger clearer signals. You cannot get a good value better than LISSEN and this one for Potentiometer. Shows ready for dashboard mounting can also be used for panel mounting by bending springs straight.

Previously 1/6 NOW 1/-.

IMPORTANT TO THE TRADE.—Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent direct to us at Richmond and not to usual factors.

De Groot — Wonderful Testimony to the **GECOPHONE**

4 VALVE RECEIVING SET AND

CONE**LOUD SPEAKER**

This striking testimony from De Groot, the eminent violinist and musical director, emphasises the extraordinary purity of reproduction given by the "GECOPHONE" Receiver and "CONE" Loud Speaker.

Discriminating listeners appreciate the tremendous advance which this new "CONE" Loud Speaker represents.

For speech and for music it marks a new era of better reception.

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PORTMAN SQUARE,
W. 1.

Messrs. The General Electric Co. Ltd.
Magnet House,
Kingsway,
London, W.C. 2.

1926.
November.
20th.

Dear Sirs,

At last I can enjoy listening to "wireless", thanks to the wonderful "GECOPHONE" receiving set which you have just installed in my flat.

Not only am I astonished at the purity and quality of the reception, but it is difficult to realize that this marvellous transmission should come through what appears to be just a mahogany cabinet.

The only indication to the contents of the cabinet is the "Cone" loud-speaker; and while on this subject, I should like to add that the realistic reproduction obtained on this loud-speaker is amazing. When an orchestra is playing, one can detect every individual instrument.

I would also like to add that the "Bart" Accumulators I am using for both my High and Low Tension supply continue to be in every way most satisfactory.

I can now truthfully say that "listening-in" is a great pleasure.

Yours sincerely,

W. de Groot

The installation supplied to De Groot was a "GECOPHONE" 4-valve Cabinet Model, complete with four D.E.S. OSRAM VALVES and "GECOPHONE" "CONE" Loud Speaker



LOUD SPEAKERS - OLD AND NEW.

Announcement of Gramophone Company Ltd. 21, Saville Row, London W.1

Write Five Words for £105

Nothing to buy—no entrance fee—no annoying rules. Just write a phrase of five words about EDISWAN Valves and comply with conditions given on the right.



First prize .. £105
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Third prize .. £25
Fourth prize .. £15
Fifth prize .. £10
Fifty prizes of £5
Fifty R.C. Threesomes
Receiving Sets with
royalties paid.

ALL YOU HAVE TO DO.

Read the simple conditions.

Fill in coupon. Write on a sheet of paper the names and addresses of five friends who own wireless sets. Write a simple phrase of five words, which express the superiority of EDISWAN Valves. Your wireless dealer will tell you all about them and give you literature. Pin together the slogan, entry form, and list of five names; seal the envelope. Use 1d. postage stamp.

R.C. Threesome.

If you have already received the R.C. Threesome Instruction Book, strike out the "Threesome" paragraph in the Entry Form.

RULES AND CONDITIONS.

- 1.—Prizes will be awarded, in order of merit, for what in the opinion of the Judging Committee are the best slogans received.
- 2.—In order to qualify, the competitor must complete the accompanying Entry Form, and send with it the names and addresses of five wireless users.
- 3.—The Judging Committee's decision on any matter arising in connection with this competition must be accepted as final and legally binding in all respects, and acceptance of this rule is an express condition of entry.
- 4.—Proof of posting will not be accepted as proof of delivery.
- 5.—No correspondence can be entered into with regard to this competition.
- 6.—Employees of the Edison Swan Electric Co., Ltd., are not eligible to compete.
- 7.—All entries must bear a post-mark not later than Monday, 10th January, 1927.
- 8.—Results will be published in the "Daily Mail" on Monday, 31st January, 1927.

FILL IN ENTRY FORM—TEAR OUT AND
ENTER THIS SIMPLE COMPETITION TO-DAY!

EDISWAN

ENTRY FORM.

To The Edison Swan Electric Co., Ltd.,
(Publicity), 123/5, Queen Victoria Street, E.C.4.

I agree to enter this Competition in accordance with the conditions announced in this advertisement.

Please send copy of R.C. Threesome Instruction Book and Blueprint

Name

Address

R.T., 24.12.26.

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Prices include Loud Speaker, Valves, all Batteries, Aerial Equipment, & Royalties.

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Begin the New Year well with a "SYMPHONY" Receiver

*"Make the Family still happier,
and keep them so."*

Let that be your New Year's resolution.

To accomplish such an aim purchase a "Symphony" Receiver, it will last longer and give more enjoyment than any other gift. Music and Drama, Poetry, Song, and Speech—Information, Entertainment—all within your reach.

"Symphony" Receivers re-create the programme. They may be purchased by deferred payments from the twelve names whose names appear in the panel on the left. If you wish it, a demonstration in your own home will be arranged. Just send us the coupon.

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MANCHESTER: 33, John Dalton Street (Central 1154).
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"No sign of deterioration after 2½ years" rough usage."

If any further proof were needed of the sterling, lasting qualities of Louden Valves, it is supplied in Mr. Leach's letter.

You are missing a good thing if you are not using Louden Valves.

Dear Sirs,

I have just received your letter of the 11th inst. and in reply to inform you that I have great pleasure in supplying you with the valves you require.

I am, Sir, very truly and respectfully,
Yours faithfully,
J. H. Louden

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

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<p>4/6 Bright Emitters. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 5.5 volts 0.4 amps.</p>	<p>8/- Dual Emitters. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 2 volts 0.2 amps.</p>	<p>8/- Dual Emitters. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 4 volts 0.1 amps.</p>
<p>9/- Dual Emitters. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 6 volts 0.1 amps.</p>	<p>11/- D.E. Power Valves. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 4 volts 0.2 amps.</p>	<p>12/- D.E. Power Valves. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 1F Amplifier P.E.R. 6 volts 0.2 amps.</p>

Postage and Packing 1 Valve 4d. 2 or 3 Valves 6d. 4, 5 or 6 Valves 9d.

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CARDIFF: Darnley Arcade, Queen Street (Cardiff 7685).
LEEDS: 65, Park Lane Leeds 2 479.
MANCHESTER: 33, John Dalton Street Central 1154.
NEWCASTLE: 38, Grey St. re.
NOTTINGHAM: 30, Breckinridge Gate (Nottingham 5551).
TONBRIDGE: 34, Quarry Hill (Tonbridge 71).

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FELLOWS WIRELESS

Type B Unit for
Alternating Current
£4 : 10 : 0.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp socket, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

- 1. ABSOLUTE SAFETY.** An ample margin of safety is provided in these Units which completely safeguards them against fire accidents. They are as safe as the electric light globe, and as easy to handle when working as an H.T. Battery.
- 2. LOW COST.** The expense connected by these Units is no more than that taken by a night light electric globe. They are thus extremely economical and they really save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages convenient for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These Units, whether for A.C. or D.C., are made in two TYPES. Type A delivers a single value only of H.T. Voltage. Type B delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. For further details see pages 26 and 29 of our Catalogue No. 10.
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellophone Mains Unit on a seven days' trial by remitting full value. If you are not much pleased with it, return it to us in good condition and we will return you full remittance.

PRICES (Carriage forward)

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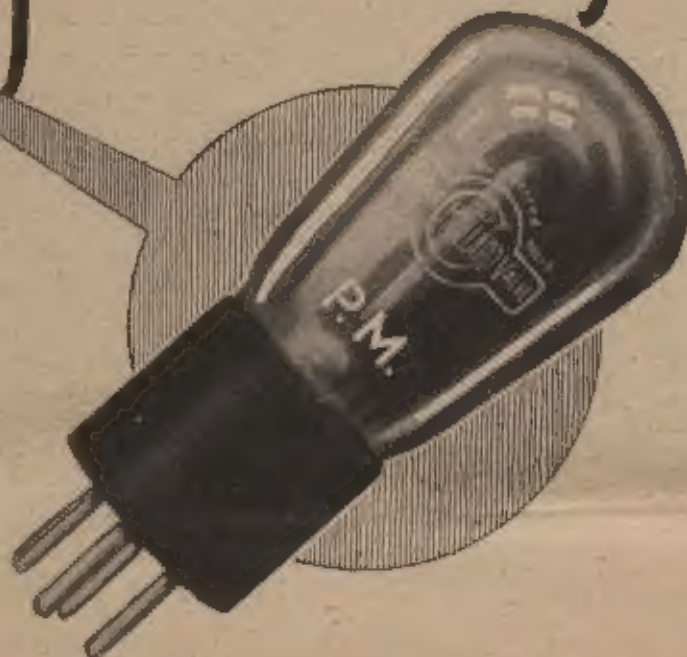
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